ROYAL ACADEMY PICTURES 1903

00064395

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Roy/Roy
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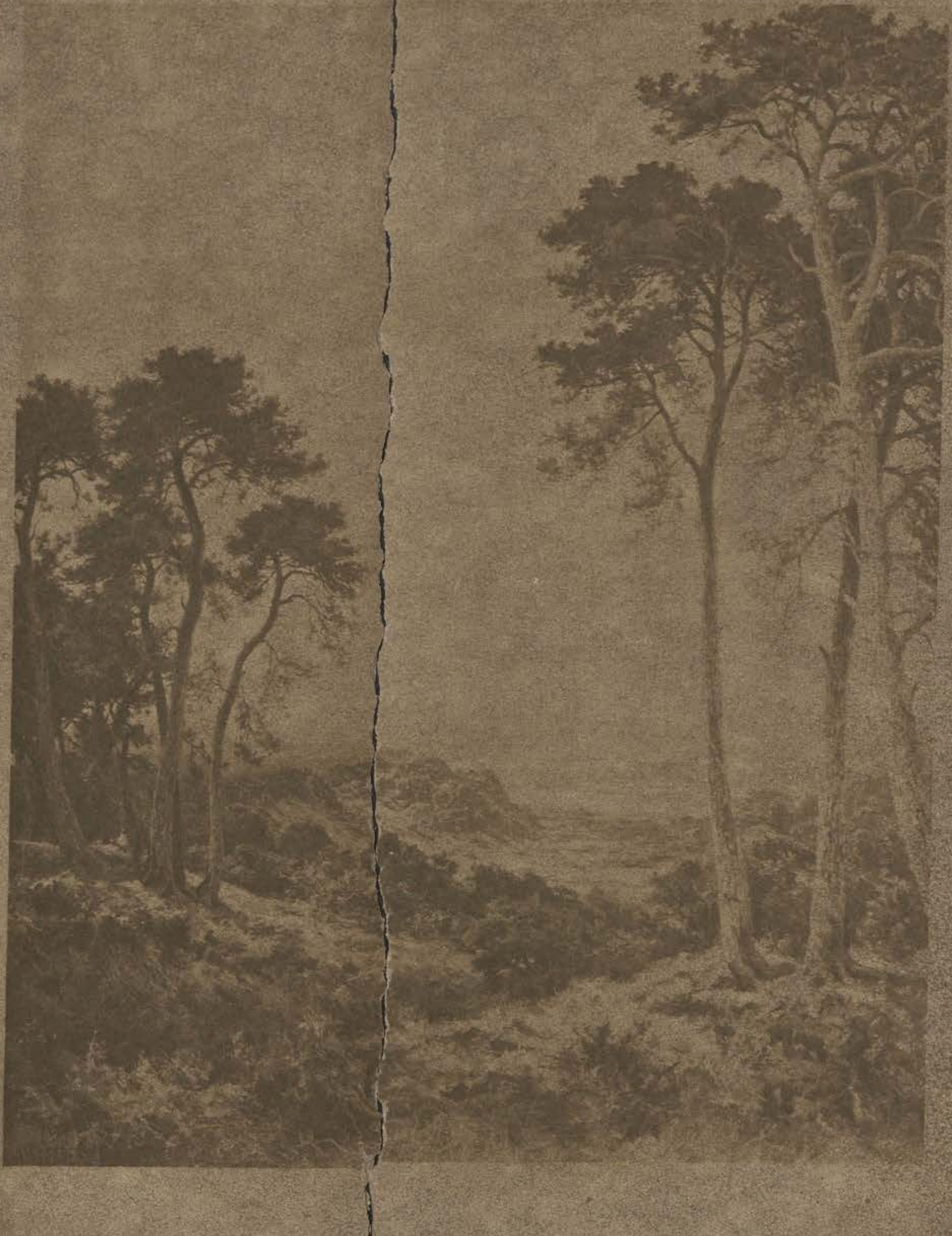

Sunset after Rain

B. W. Leader, R.A.

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ROYAL ACADEMY PICTURES

1903

ILLUSTRATING

THE HUNDRED AND THIRTY-FIFTH EXHIBITION OF THE ROYAL ACADEMY

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LIBRARY OF THE BOMBAY BRANCH OF THE ROYAL ASIATIC S

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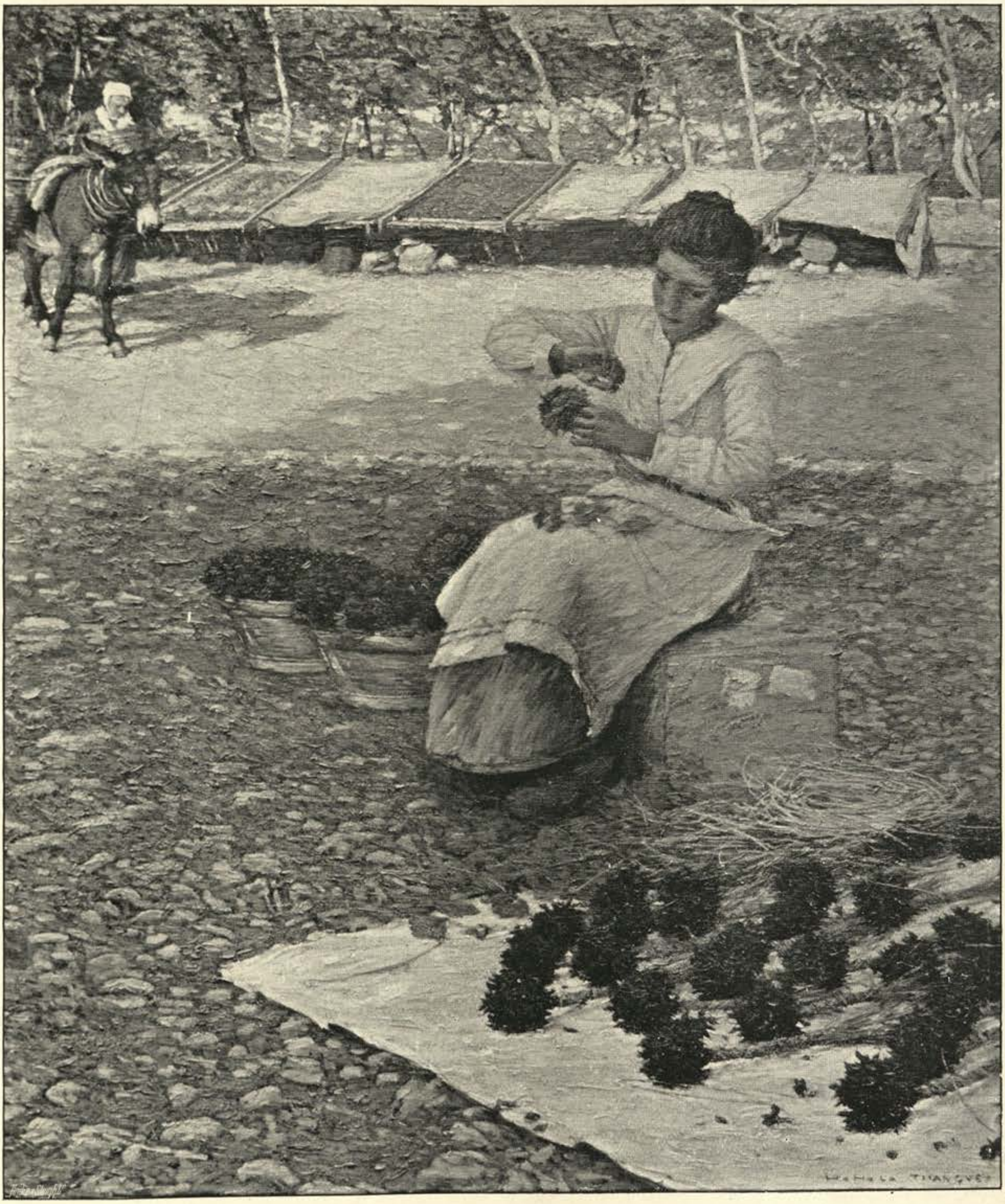
ROYAL ACADEMY PICTURES, 1903.

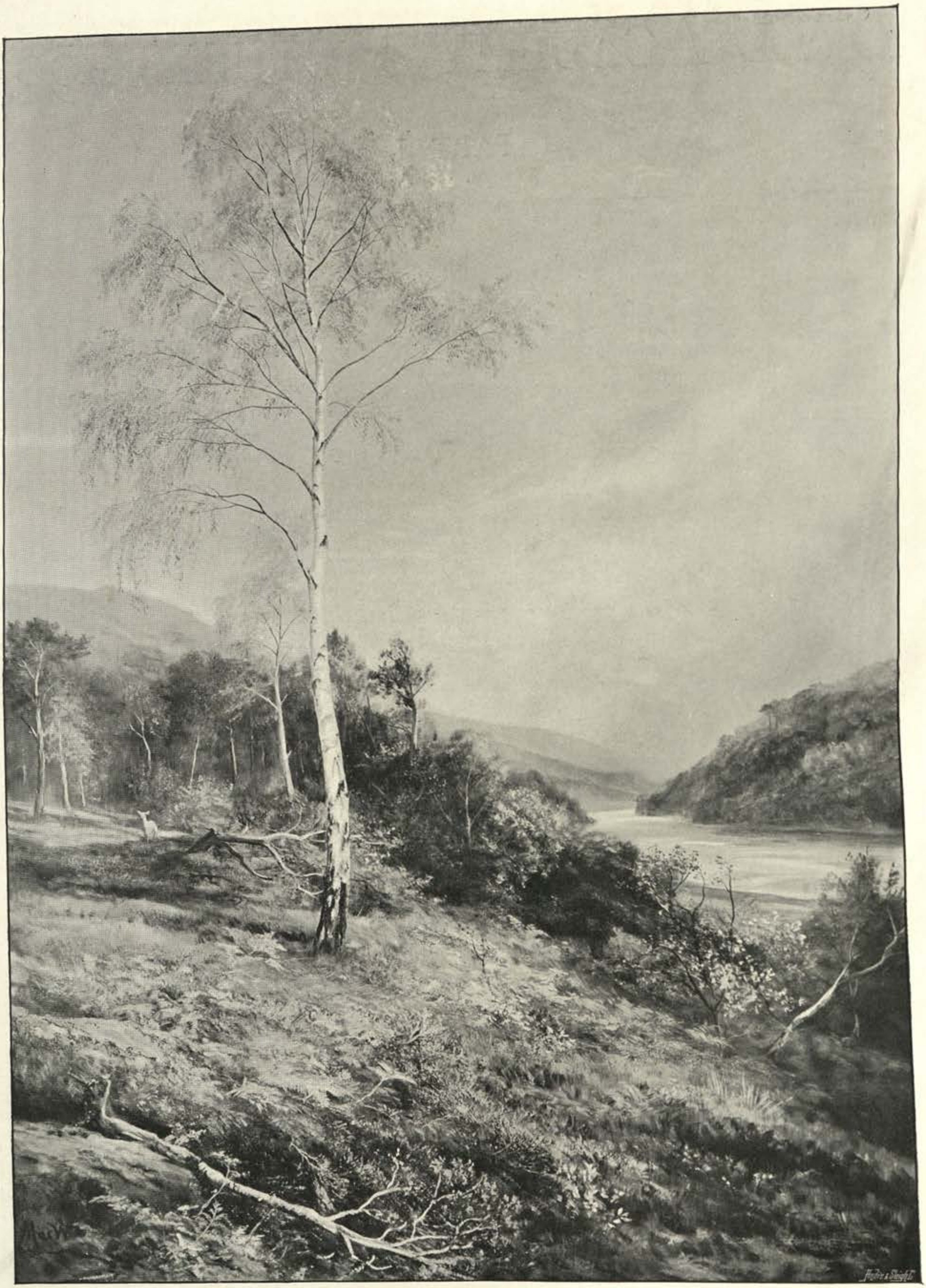
PART I.


H. H. LA THANGUE

39 x 33

THE VIOLETS OF PROVENÇE.

H. H. LA THANGUE, A.R.A.



A WHITE QUEEN.

J. MacWHIRTER, R.A.

60 x 36

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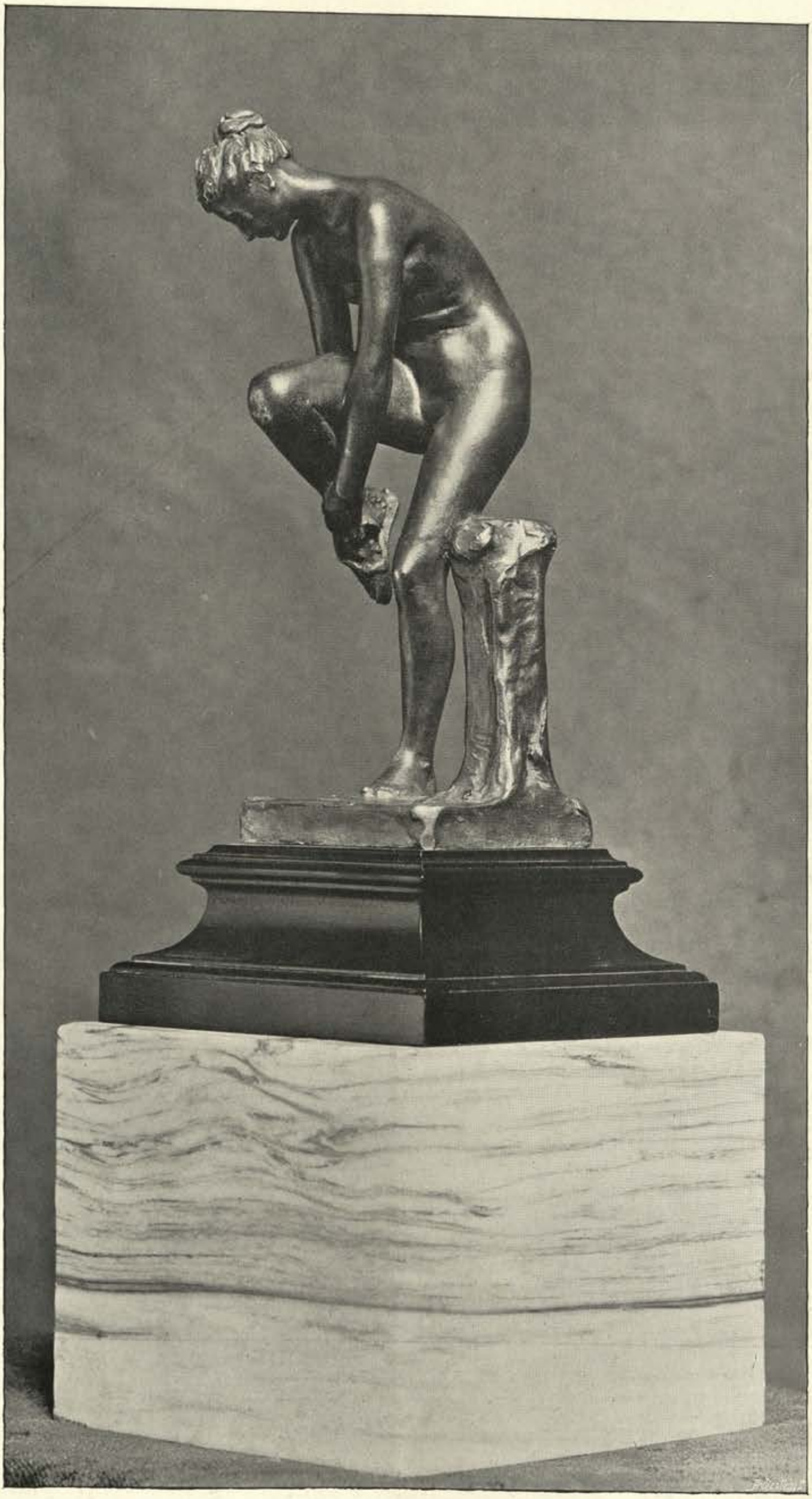
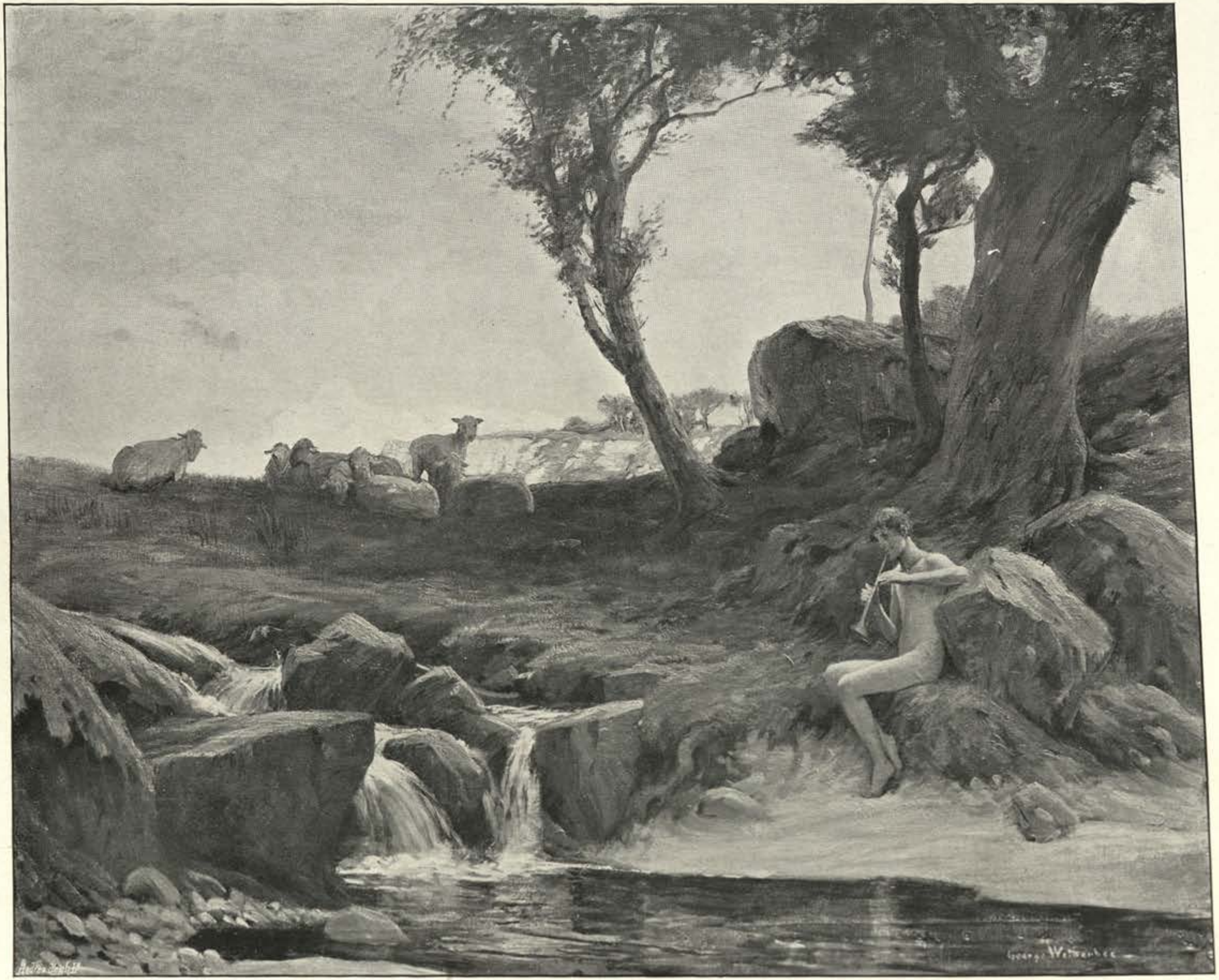
The Fine Art Society will publish a coloured reproduction.



10

BRONZE STATUETTE.

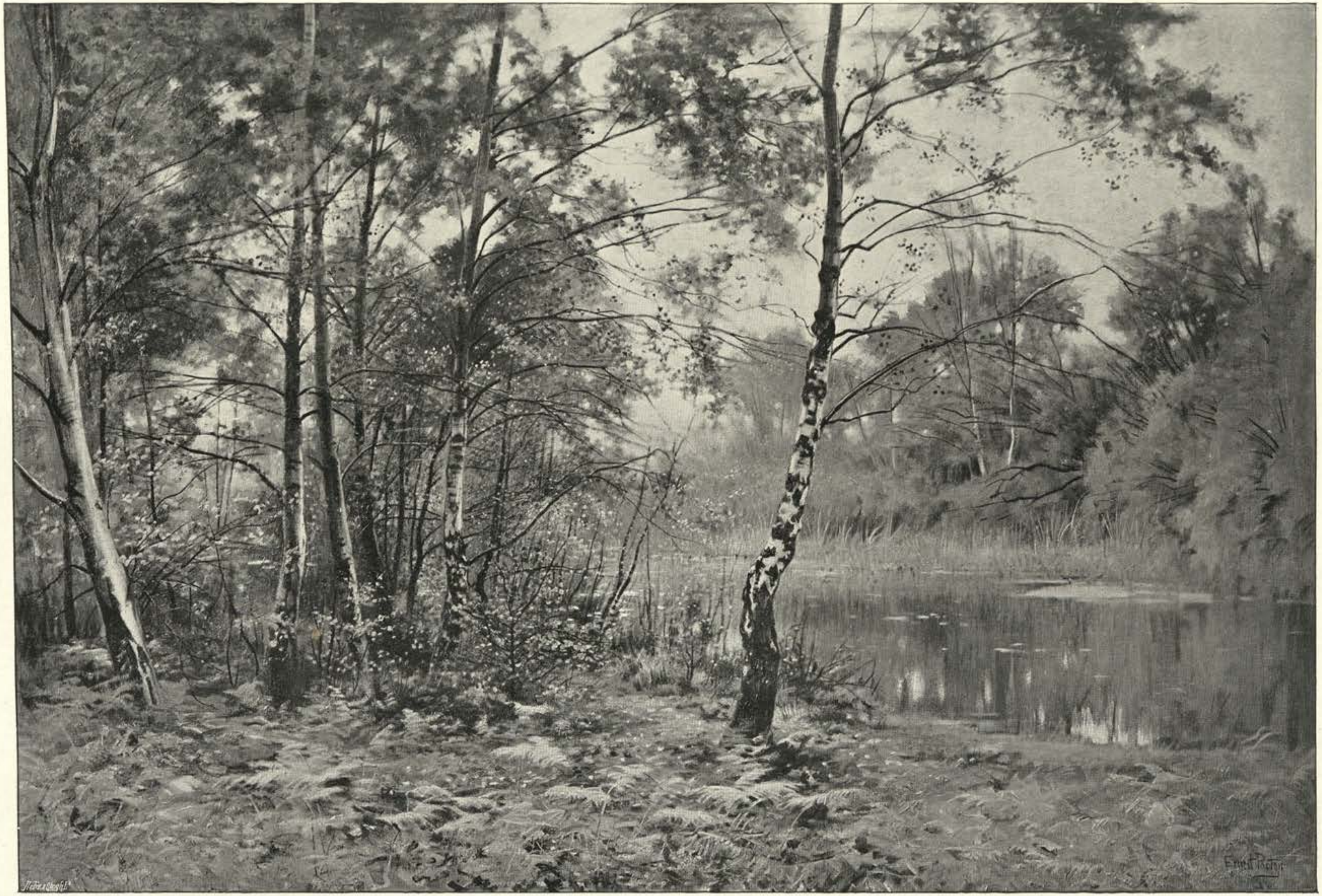
HAMO THORNYCROFT, R.A.


George Wetherbee

THE DUET.

GEORGE WETHERBEE, R.I.

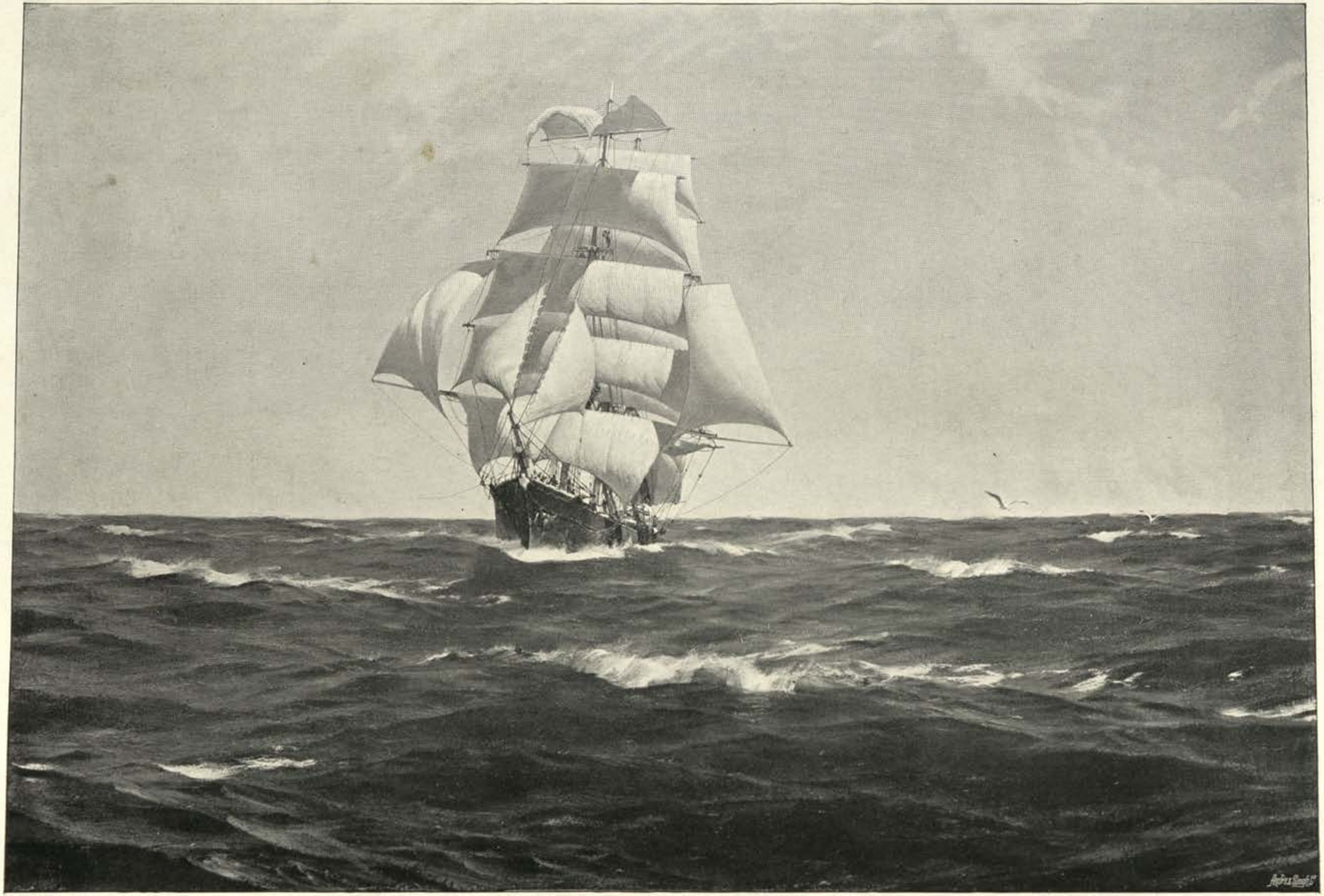
36 x 29



60 x 38

IN THE SILENT WOODS.

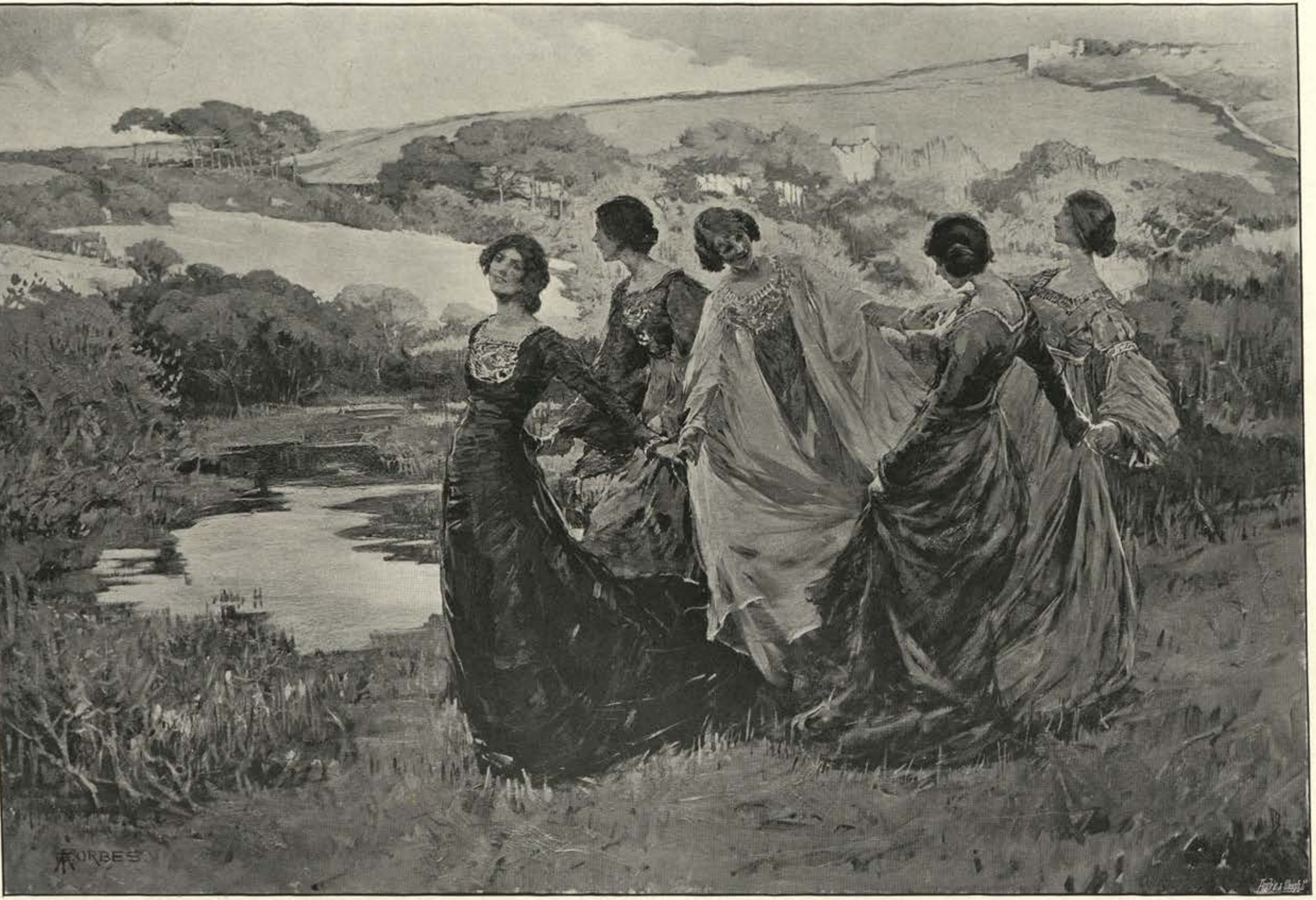
ERNEST PARTON.



72 x 48

HOMEWARD BOUND.

T. Somerscales.

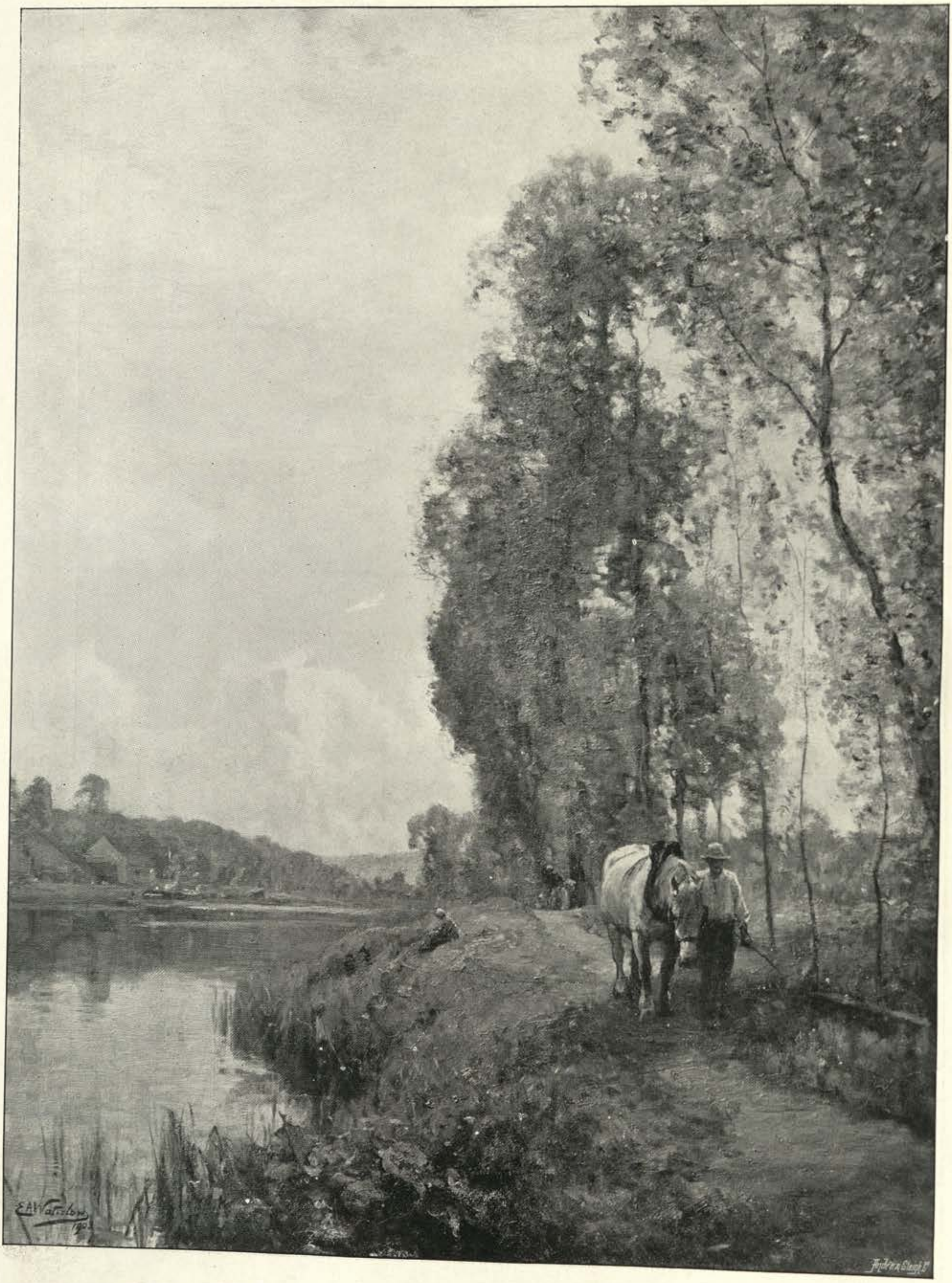


ON A FINE DAY.

60 x 48

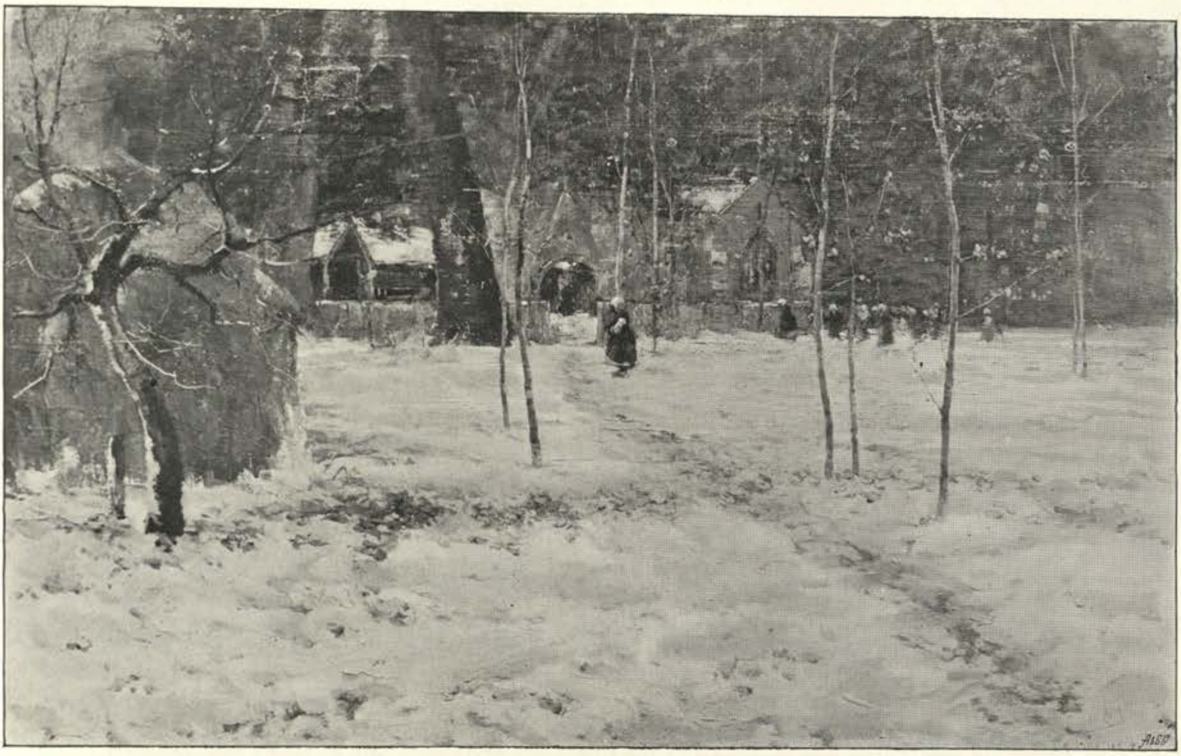
Then singing, singing to the river they ran,
They ran, they ran
To the river, the river.

ELIZABETH STANHOPE FORBES.


E.A.Waterlow
'90
André & Sleigh

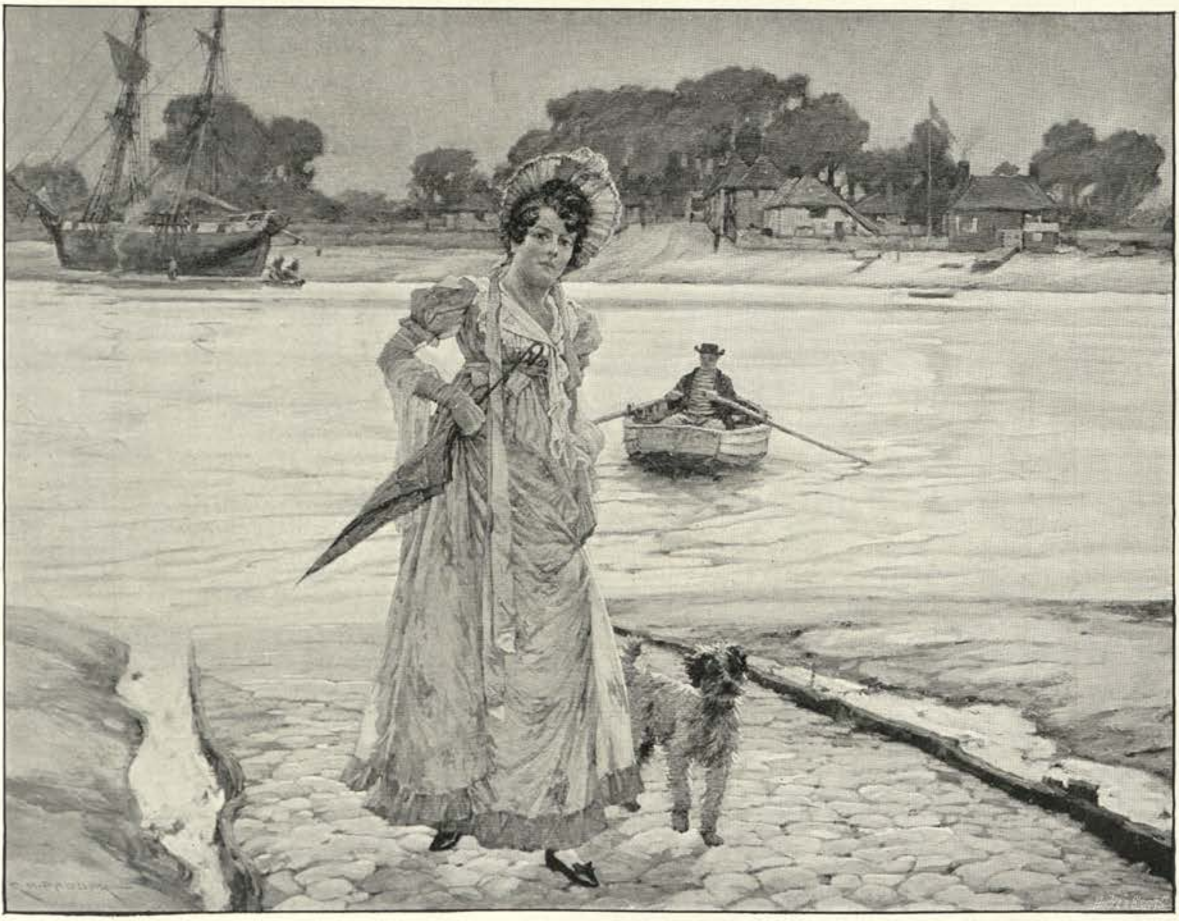
THE BANKS OF THE LOING *(Diploma Work).*
SIR ERNEST A. WATERLOW, R.A., P.R.W.S.

36 x 27



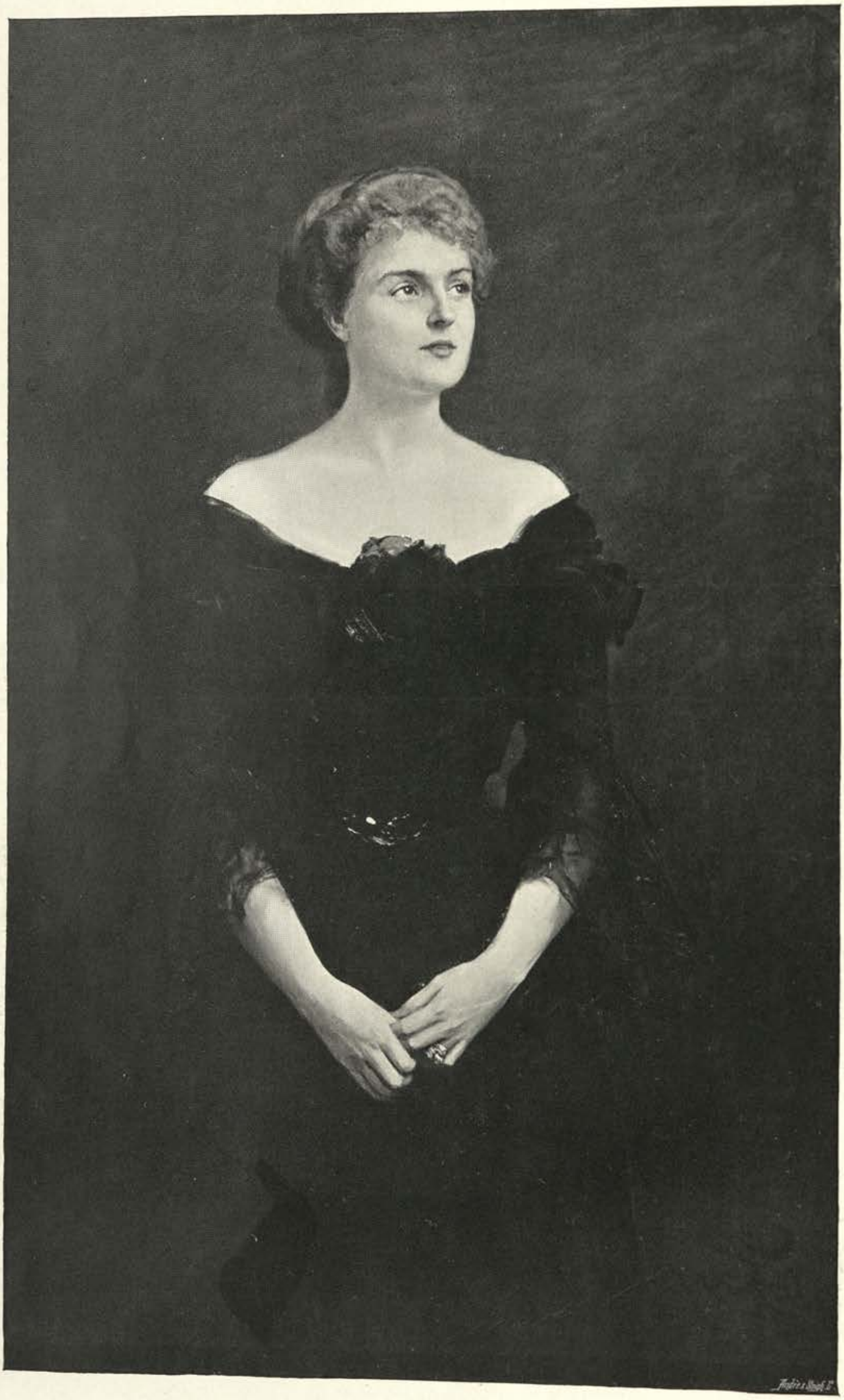
EVENSONG. 36 x 24

CLAUDE HAYES, R.I.



ACROSS THE FERRY. 26 x 21

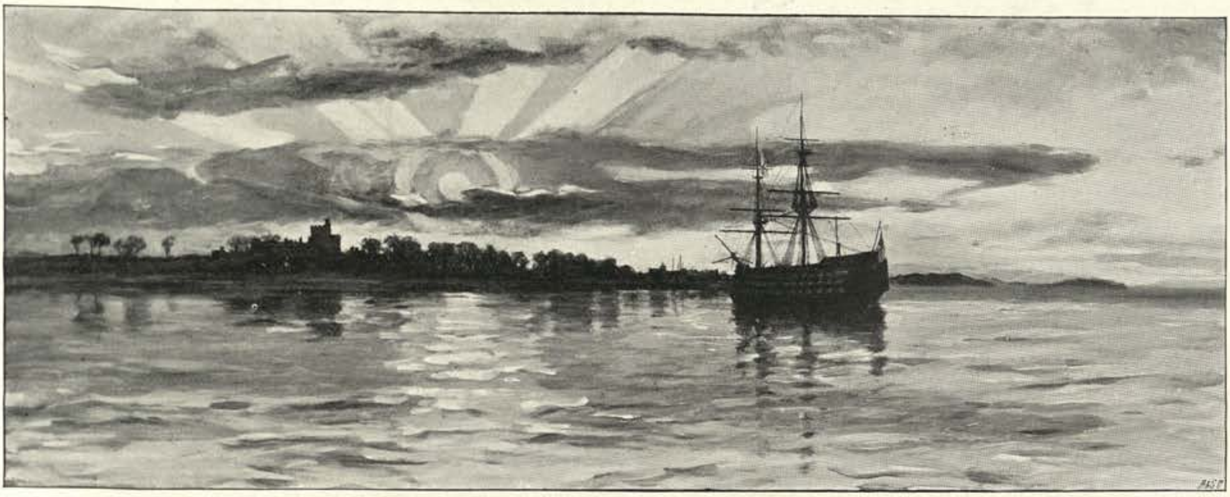
CHARLES M. PADDAY.



MRS. ERROL GUY TURNER.

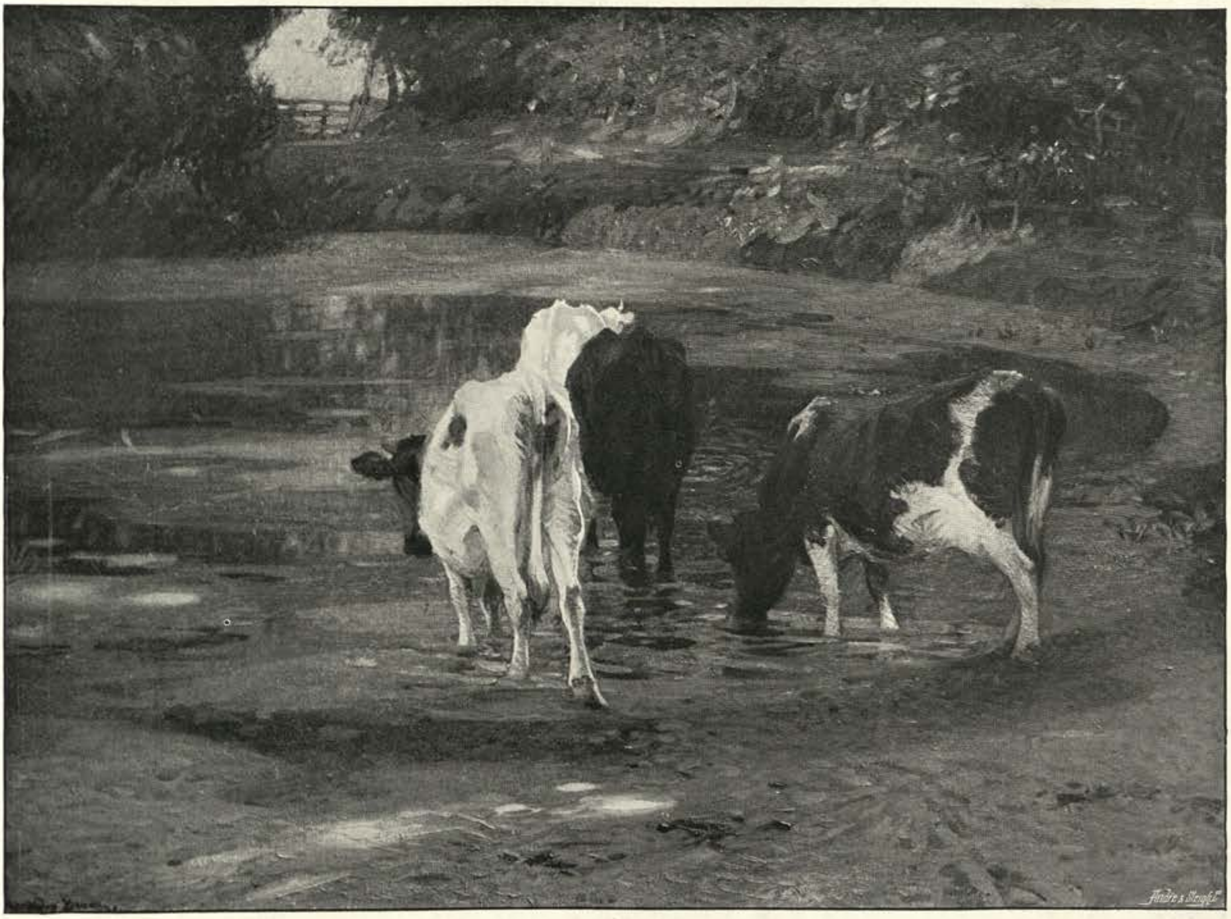
HUBERT VON HERKOMER, R.A., C.V.O.

61 x 36



"THE VICTORY" OFF WALMER CASTLE. 84 x 36

COLIN HUNTER, A.R.A.

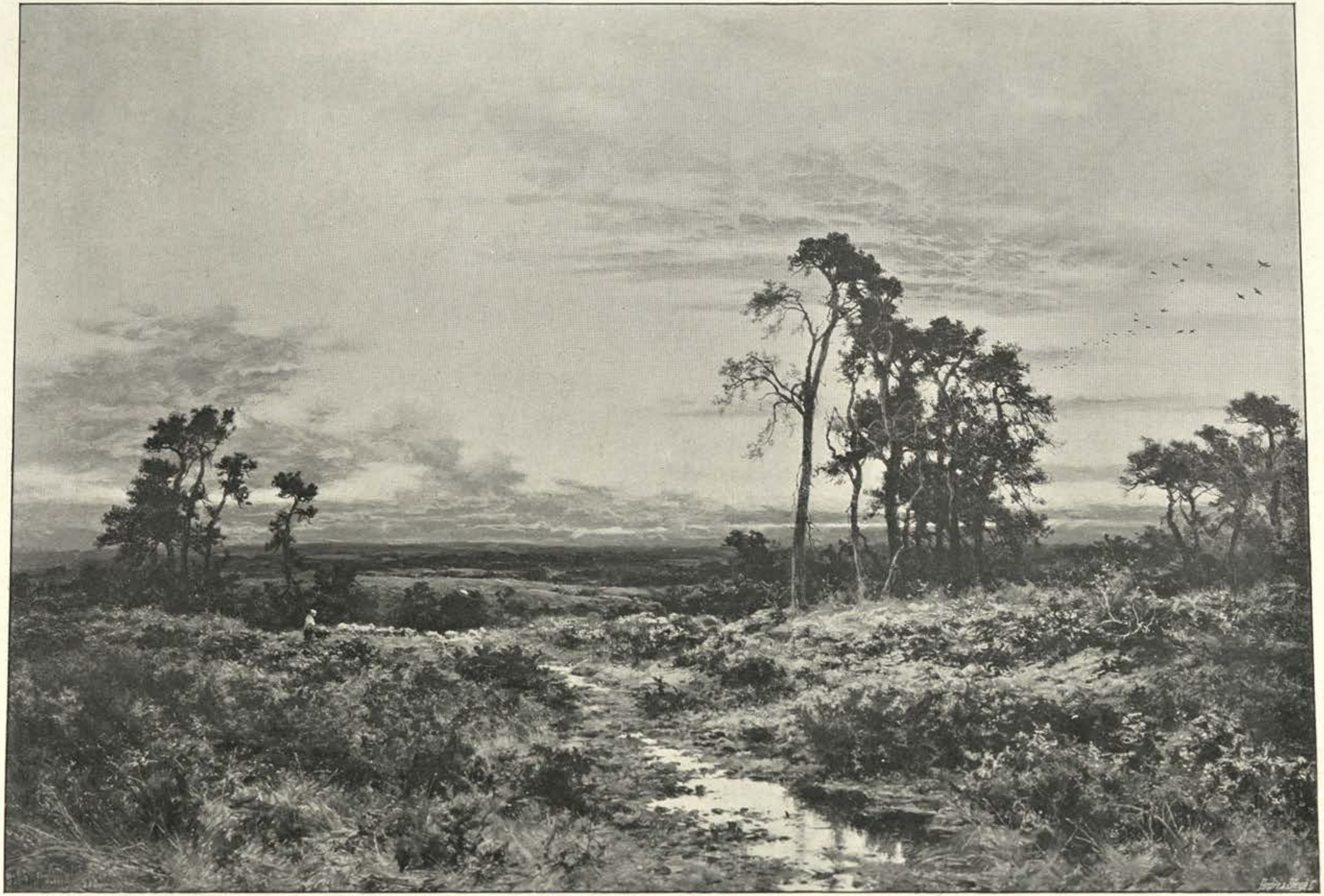


48 x 36

THE POOL.

ARNESBY BROWN, A.R.A.

LIBRARY OF THE BOMBAY BRANCH ROY IETY

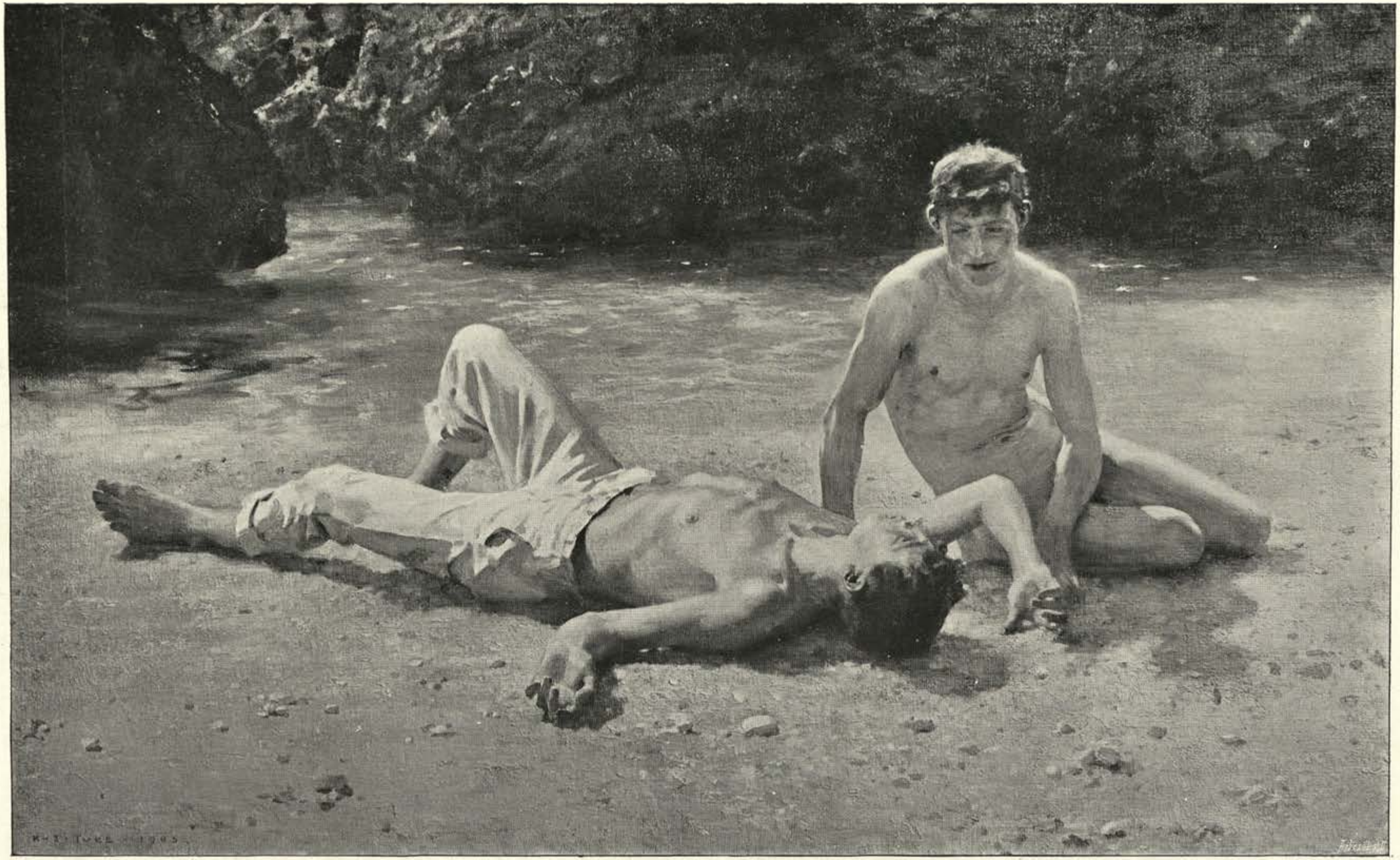


60 x 48

"SOUTHWARD FROM SURREY'S PLEASANT HILLS."
Macaulay.

B. W. LEADER, R.A.

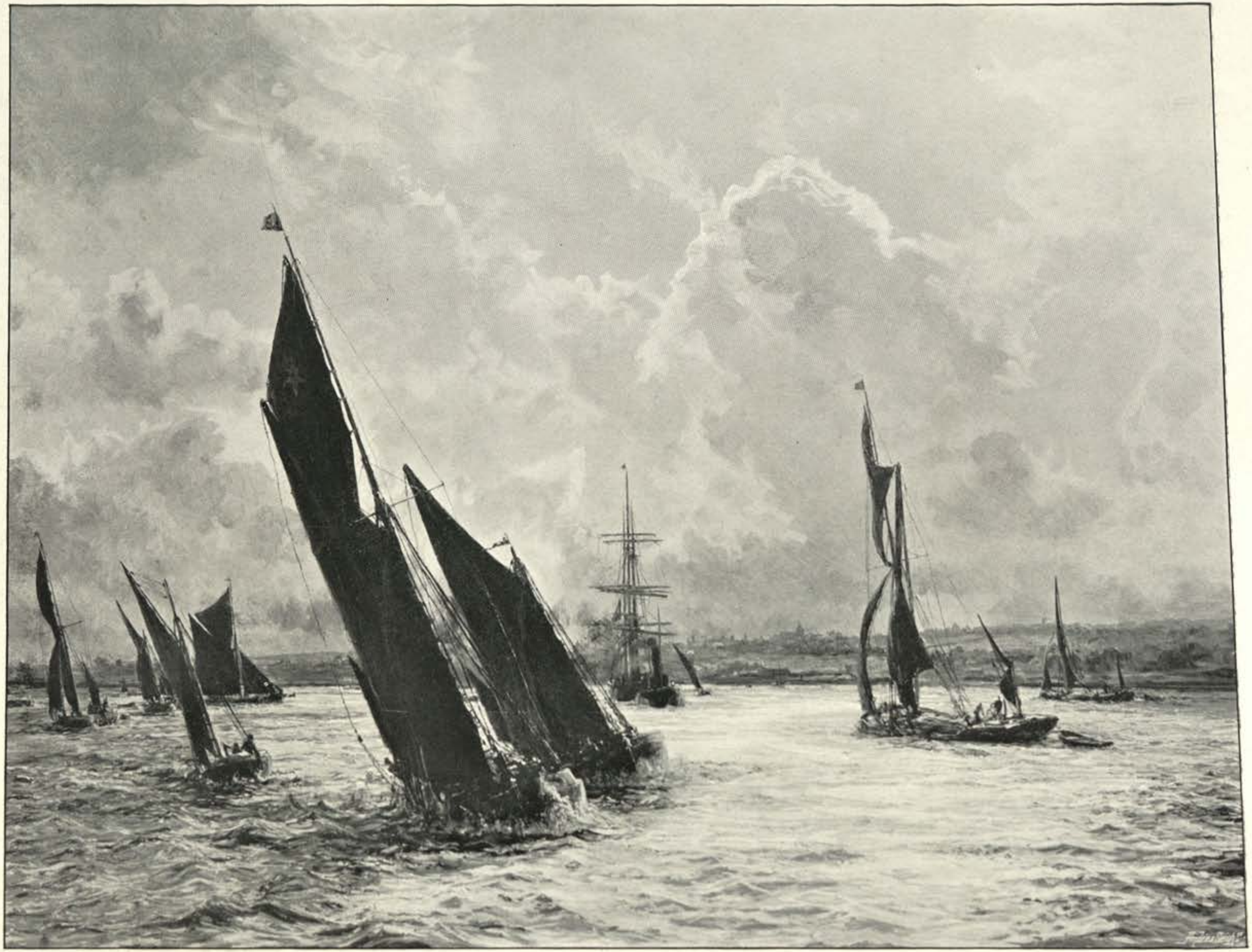
By Permission of Messrs. Arthur Tooth and Sons.



52 x 32

NOONDAY HEAT.

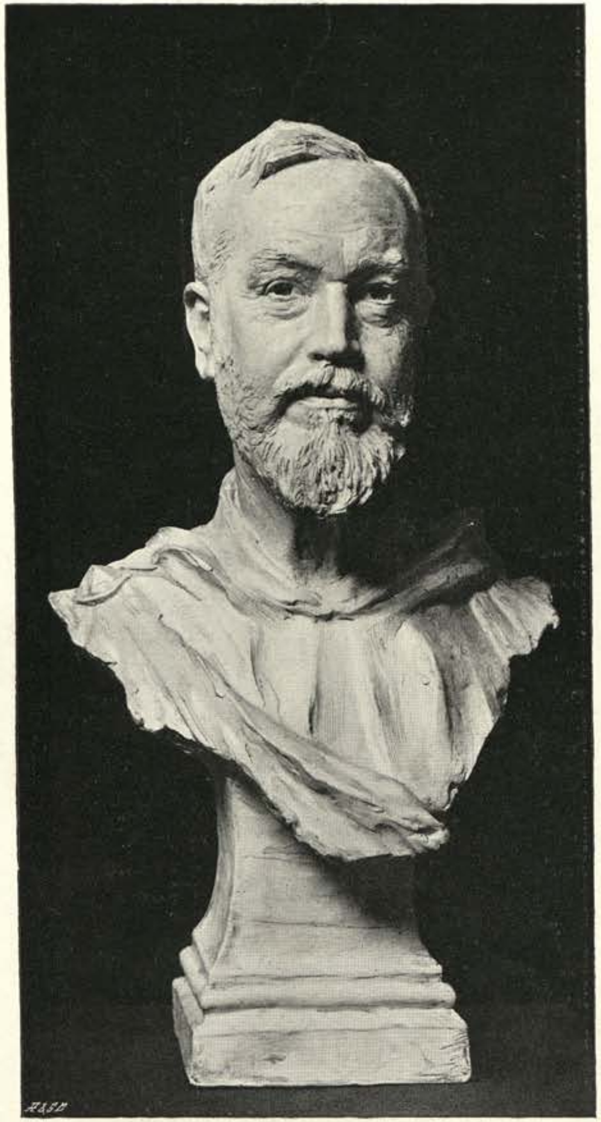
HENRY S. TUKE, A.R.A.



40 x 30

A STIFF BREEZE.

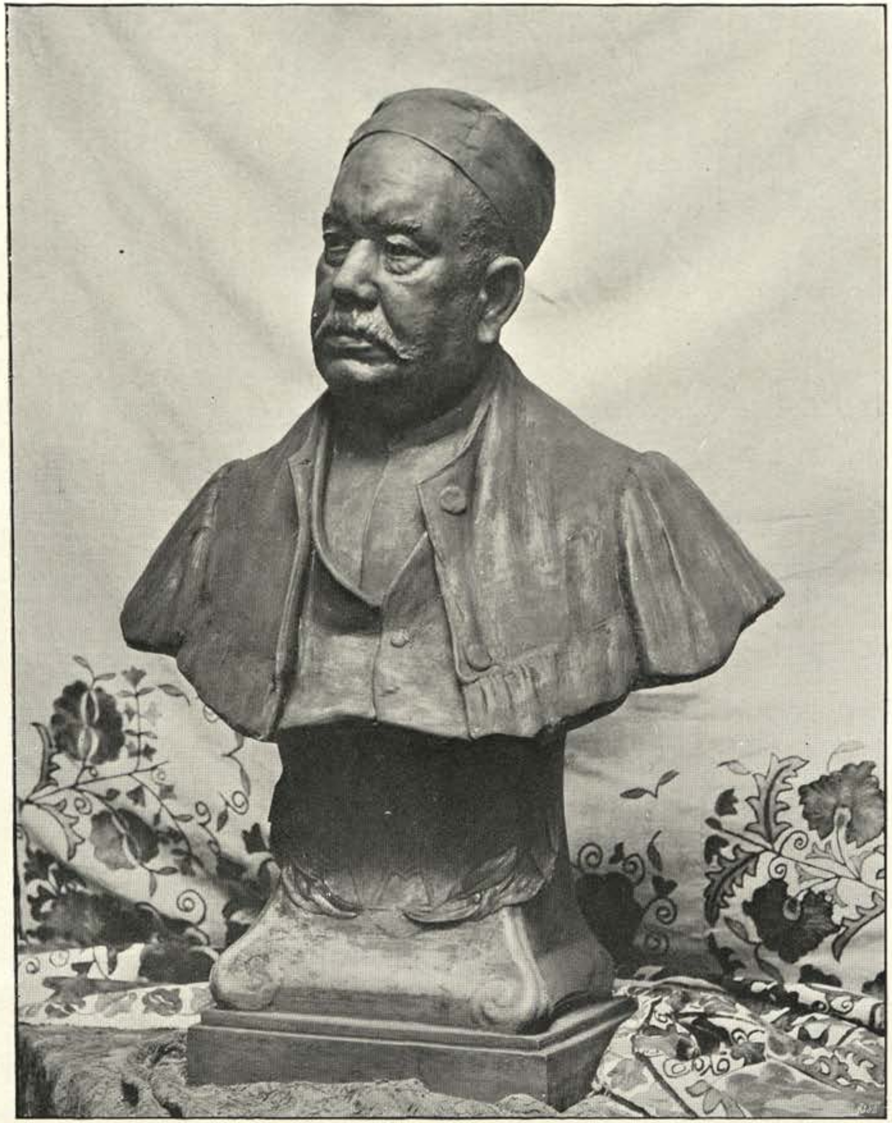
W. L. WYLLIE, A.R.A



Life Size

T. H. THOMAS, ESQ., R.C.A. *(Bronze.)*

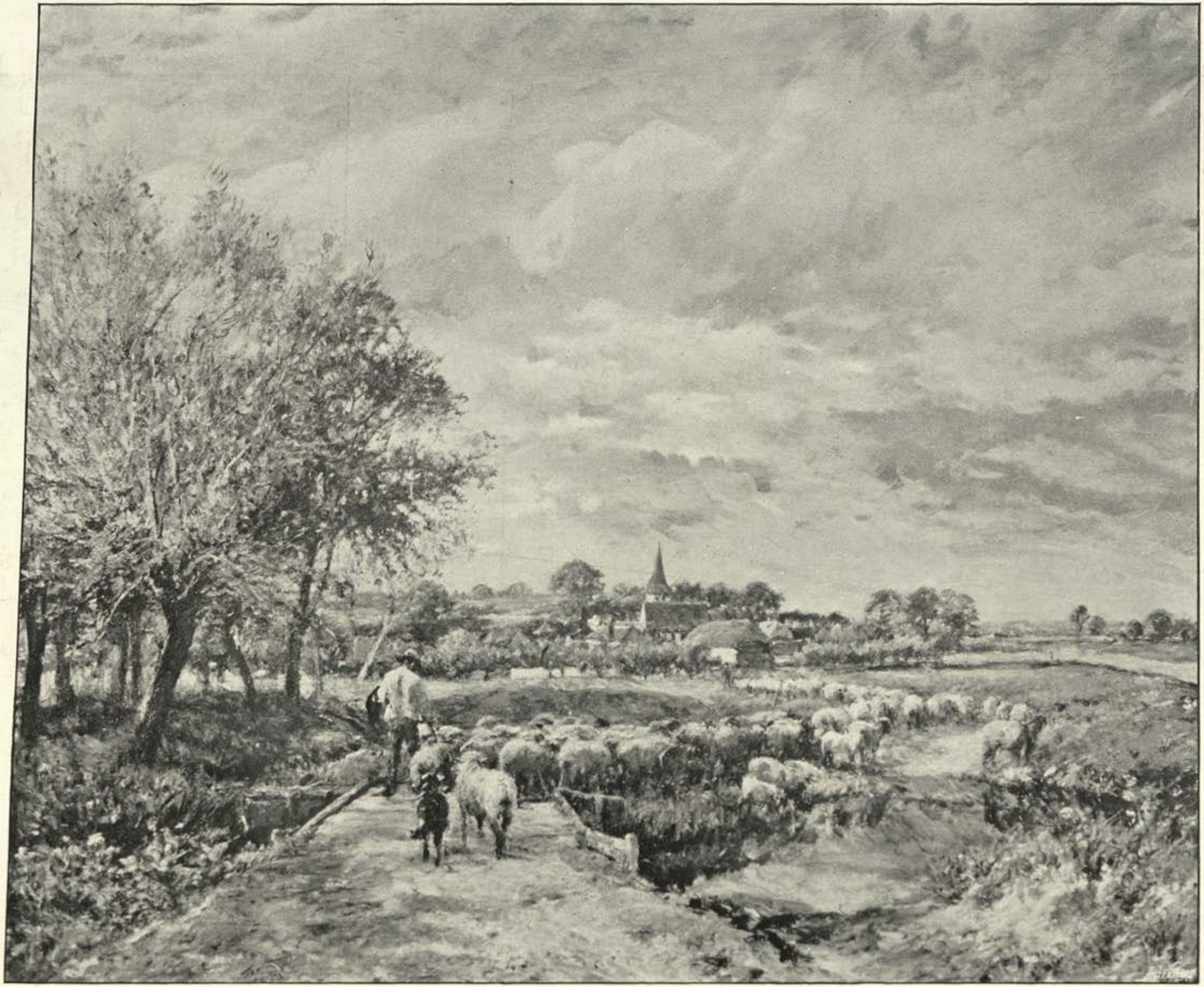
W. Goscombe John, A.R.A.



Life Size

H. H. ARMSTEAD, ESQ., R.A.

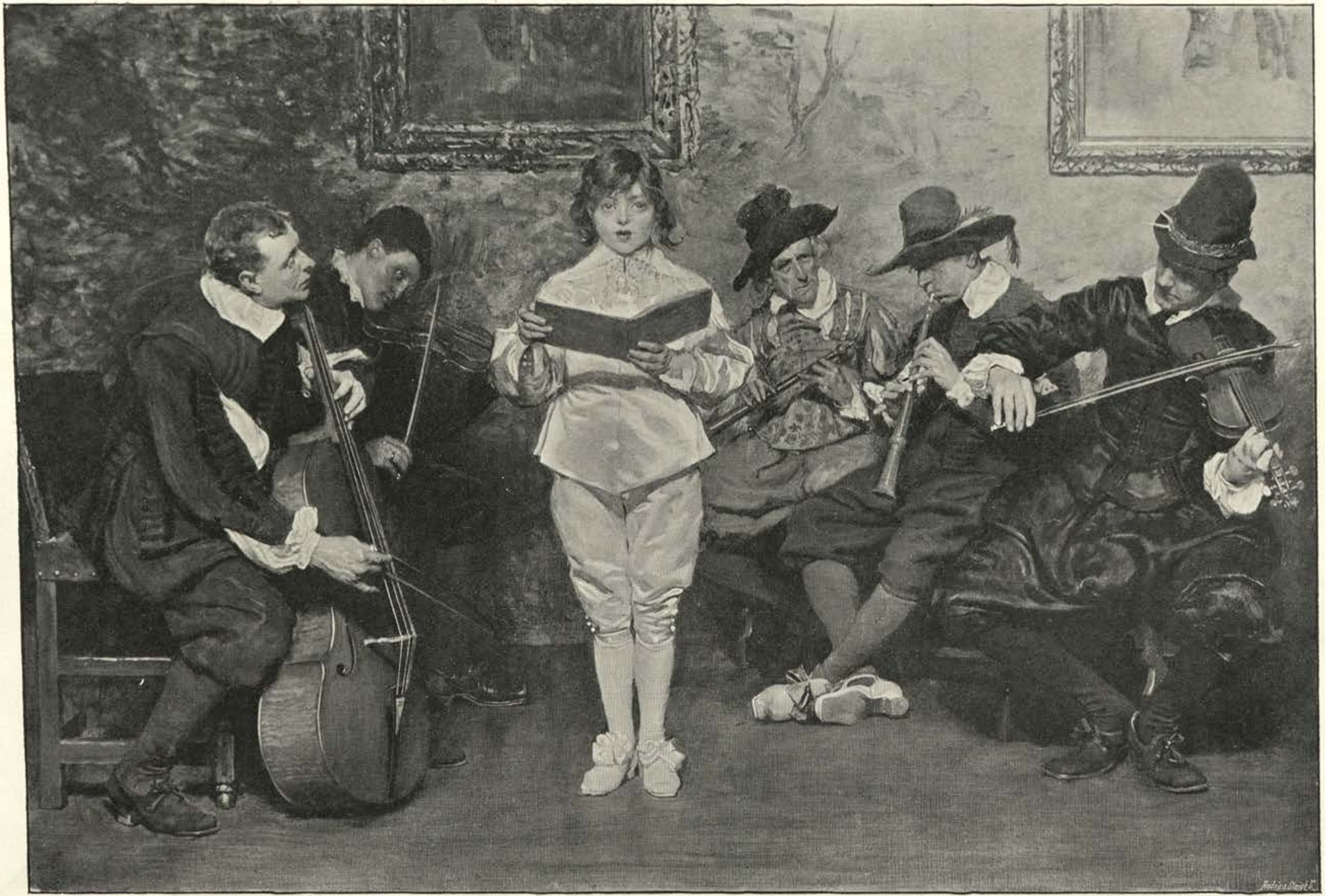
W. Robert Colton, A.R.A.



A HAMPSHIRE VILLAGE.

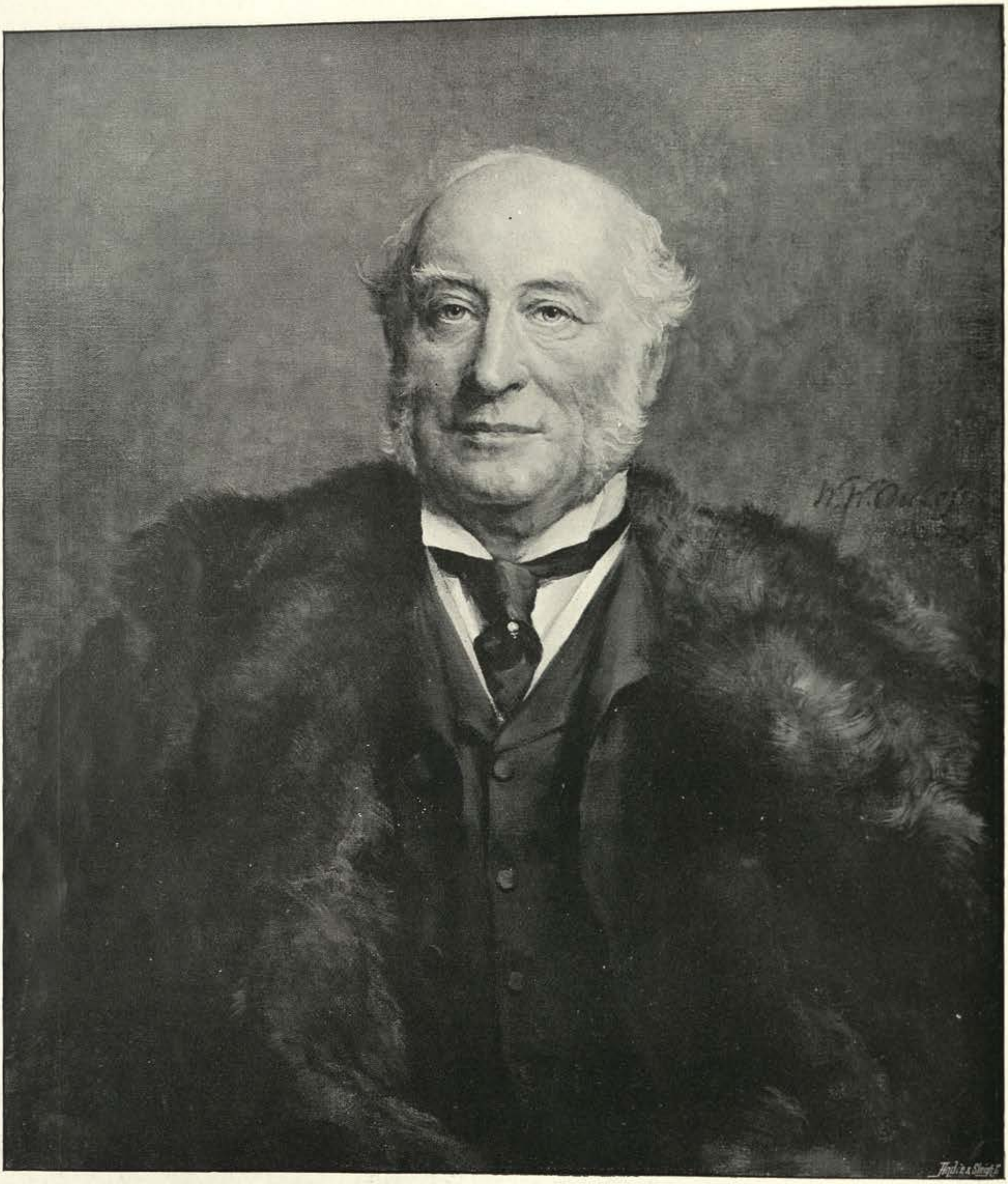
MARK FISHER.

44 x 36



GOD REST YE, MERRIE GENTLEMEN;
LET NOTHING YOU DISMAY.

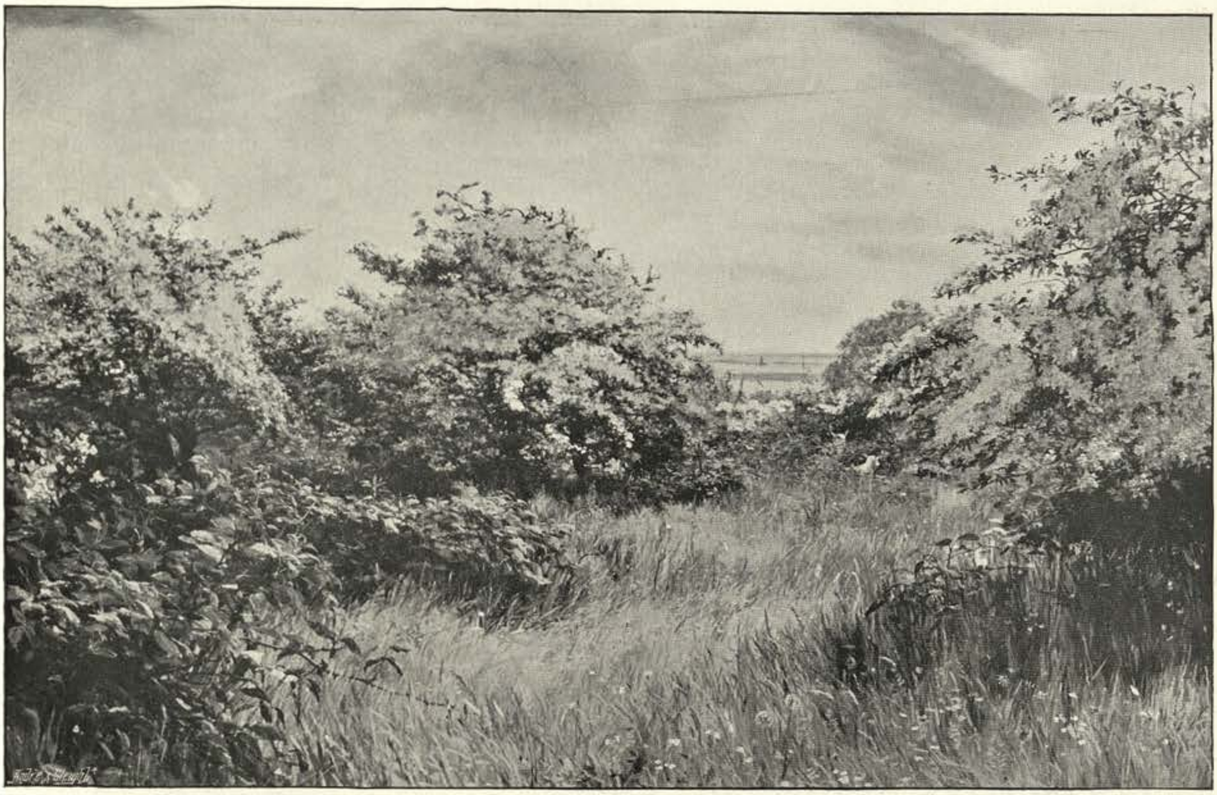
J. SEYMOUR LUCAS, R.A.



SIR EDWARD LETCHWORTH.

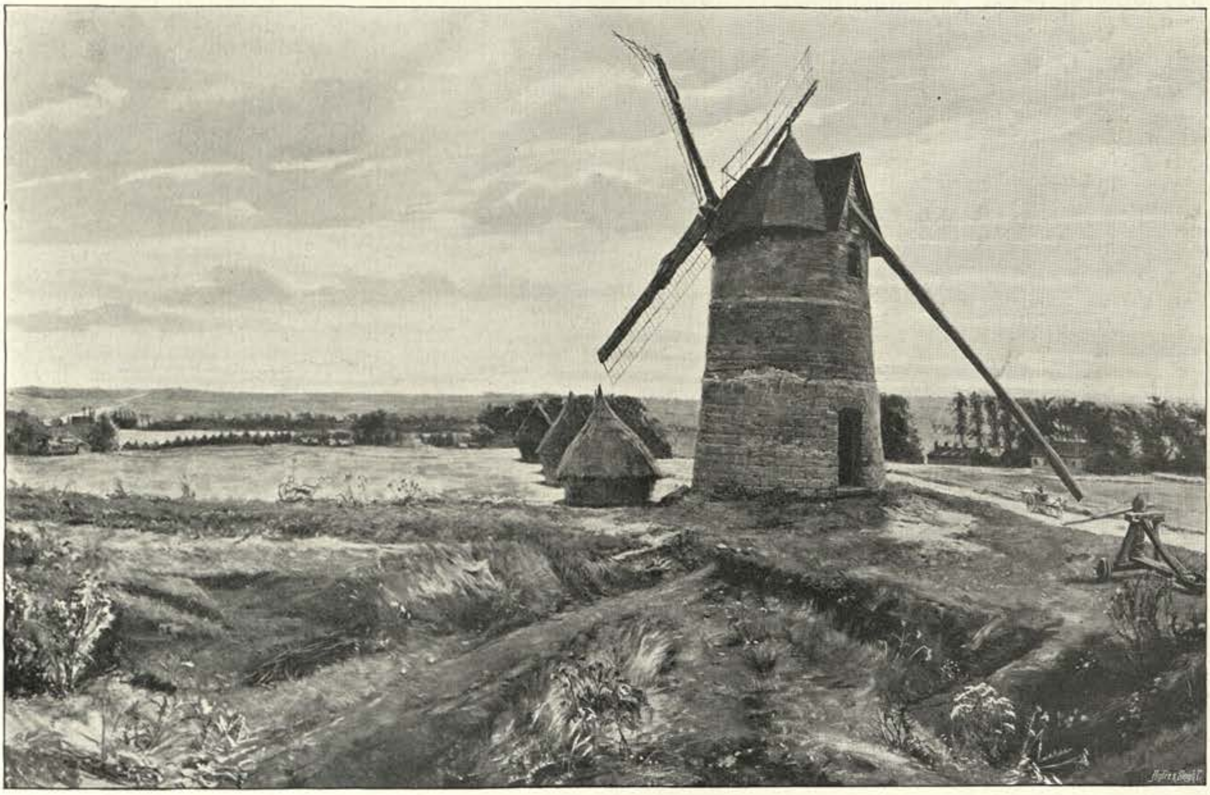
WALTER W. OULESS, R.A.

30 x 25



"JUNE THE 1ST, 1902, PEACE PROCLAIMED." 36 x 24

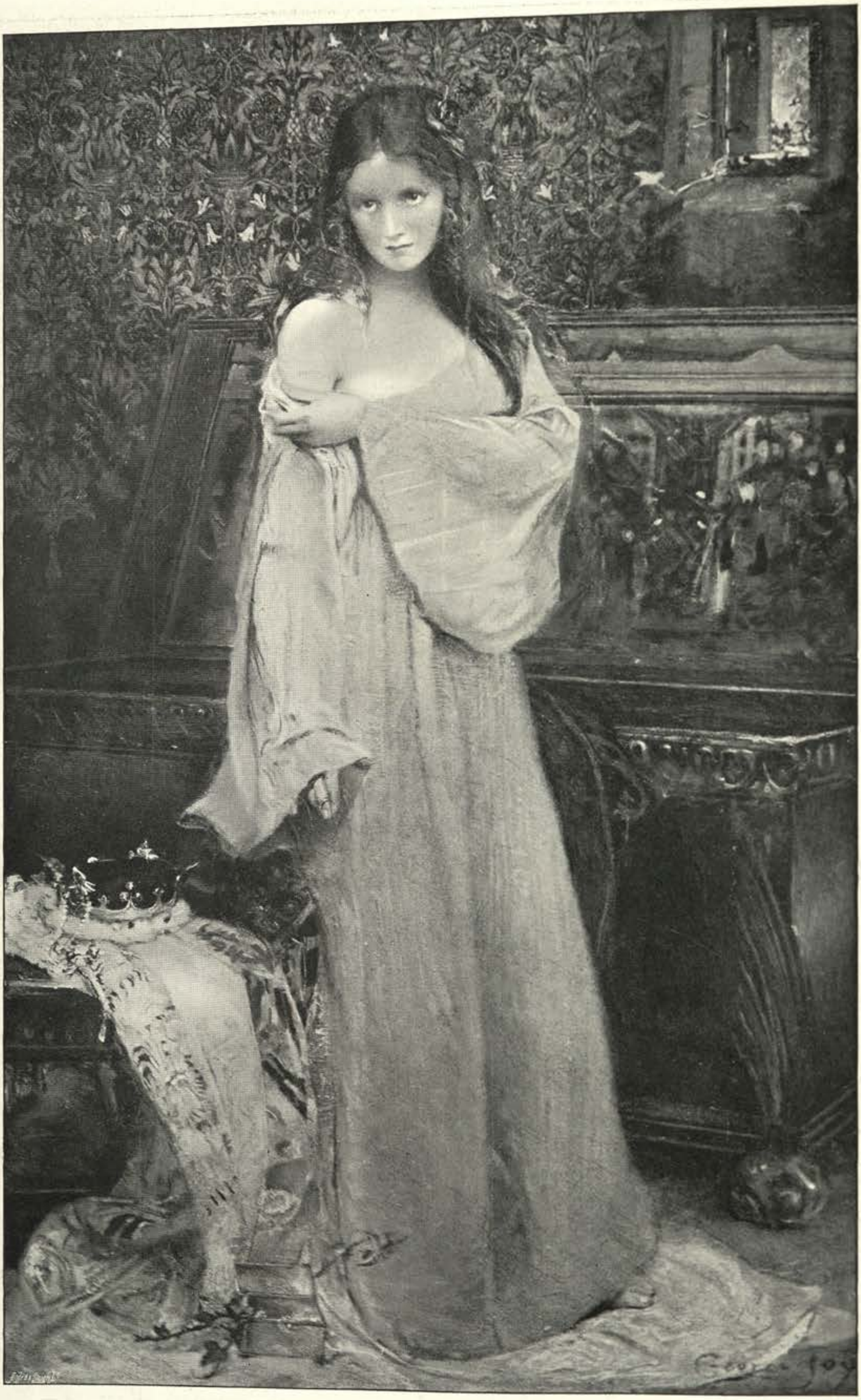
W. L. WYLLIE, A.R.A.



CRECY IN PONTHIEU, 26TH AUGUST, 1346. 60 x 39½

EYRE CROWE, A.R.A.

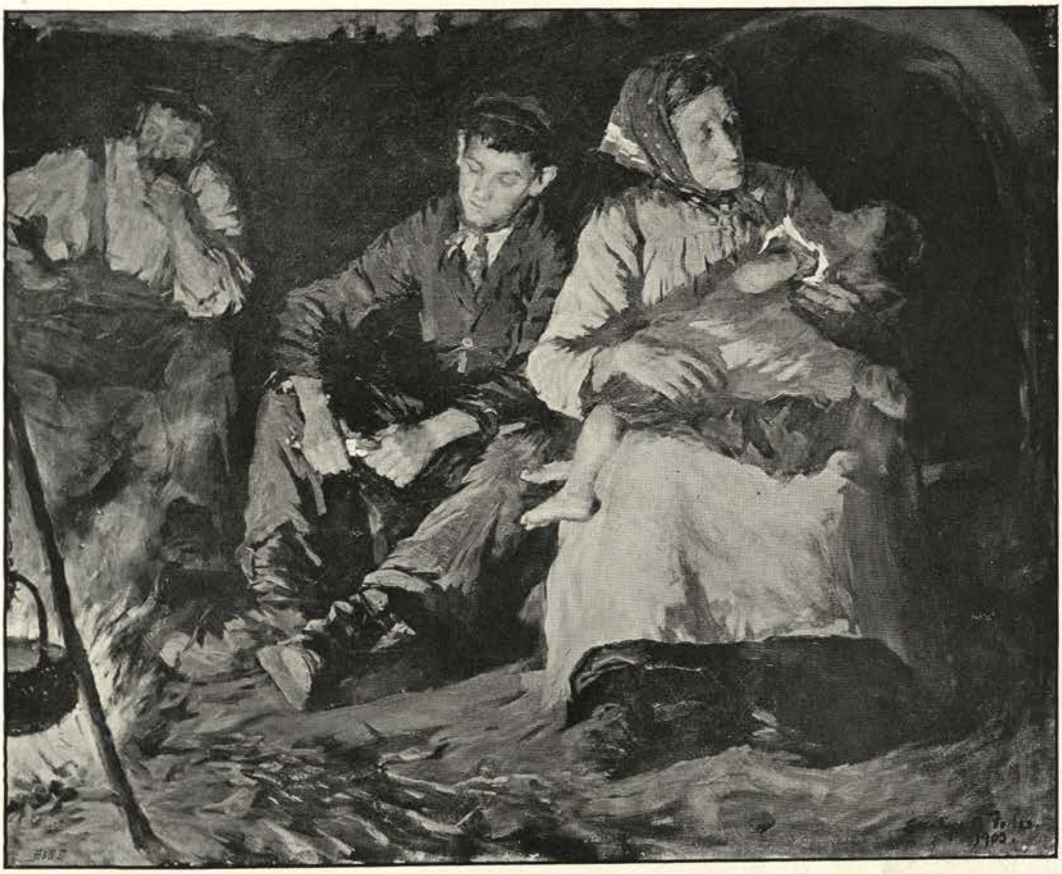
"Above the slope upon which stood the English Army was an old windmill. This was utilised by Edward the Third to survey the Field of Battle on the 26th of August, 1346."



GRISELDA. 54 x 32

"Flower of Wifely Patience."—Chaucer.

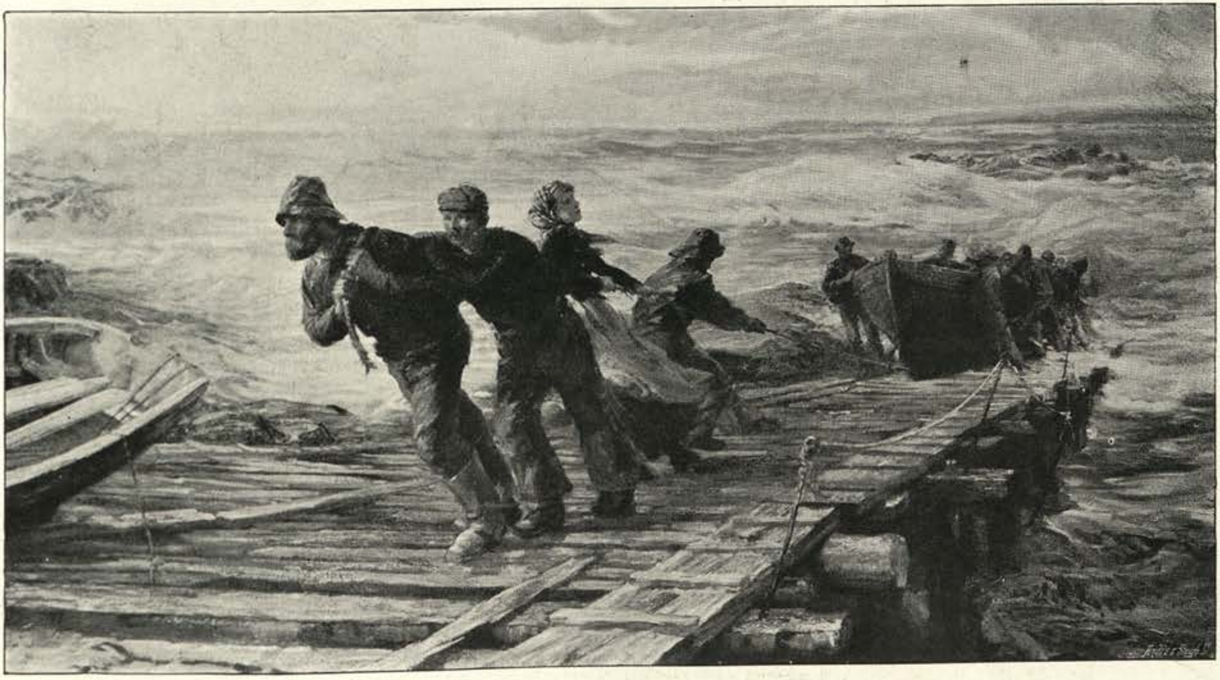
GEORGE W. JOY.



36 x 30

ROUND THE CAMP FIRE.

STANHOPE A. FORBES, A.R.A.

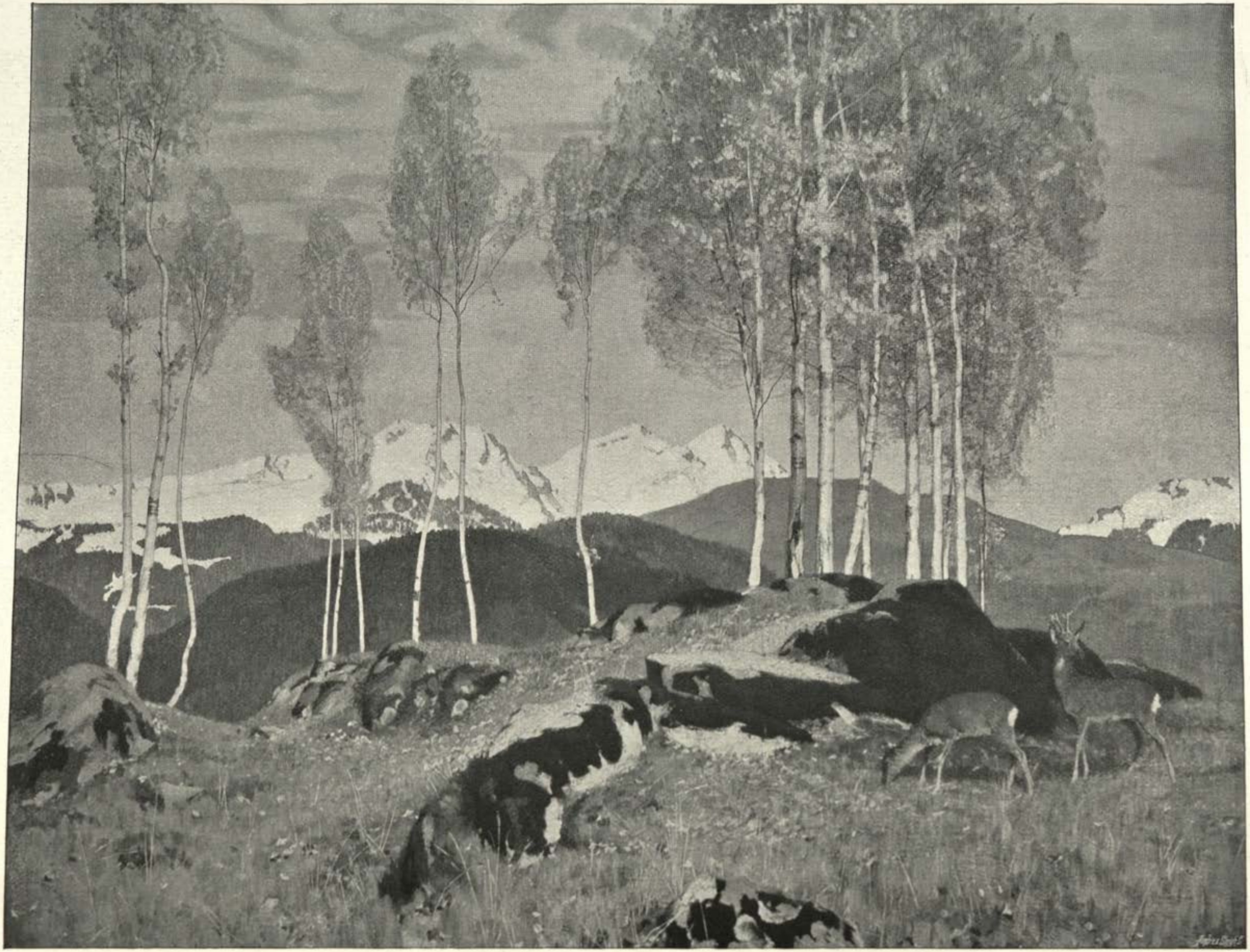


81 x 45

HAUL THE BOAT-A-HEAVE.

ARTHUR J. BLACK.

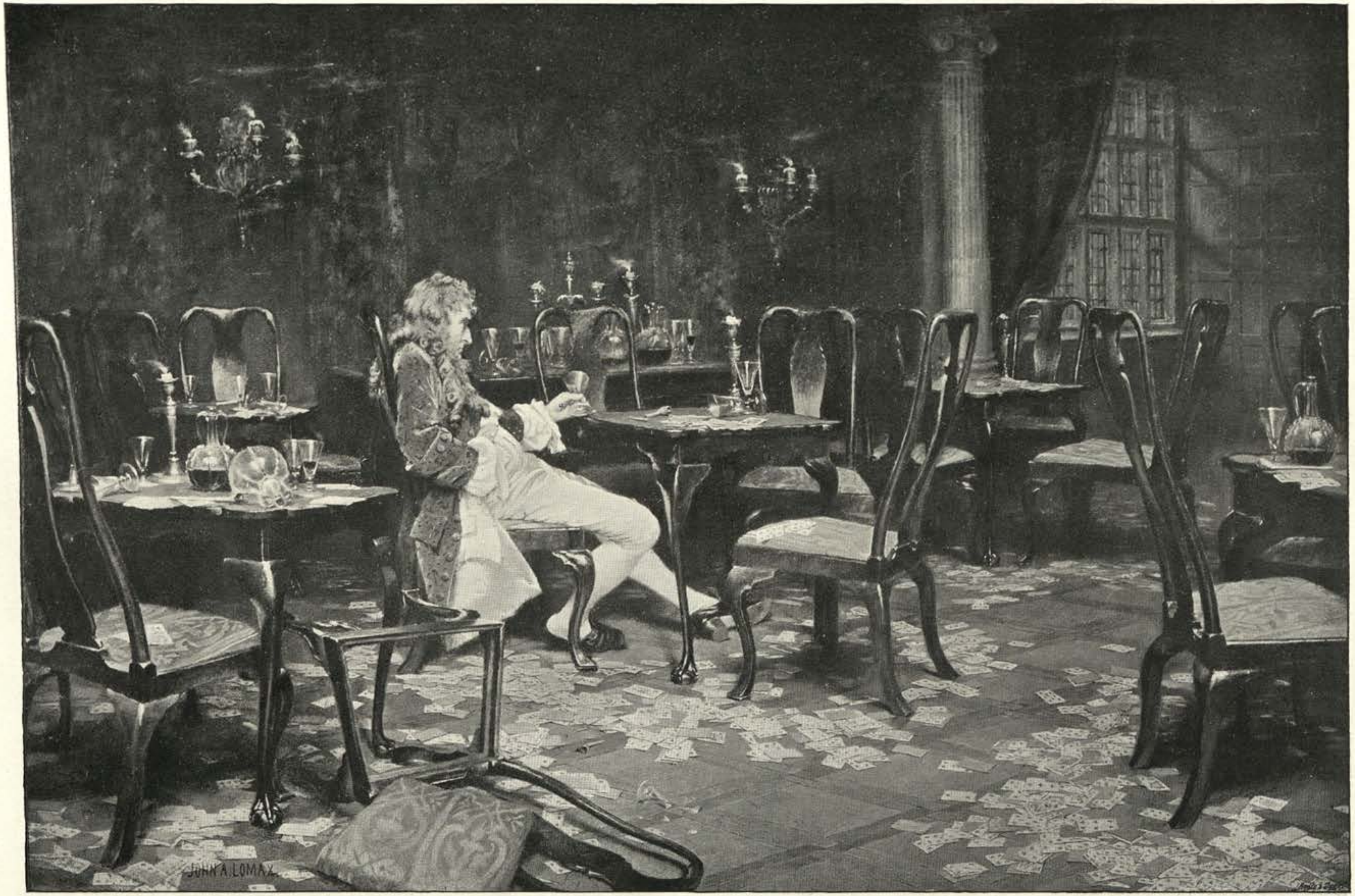
LIBRARY OF THE BOMBAY



40 x 30

AN AUTUMN MORNING.

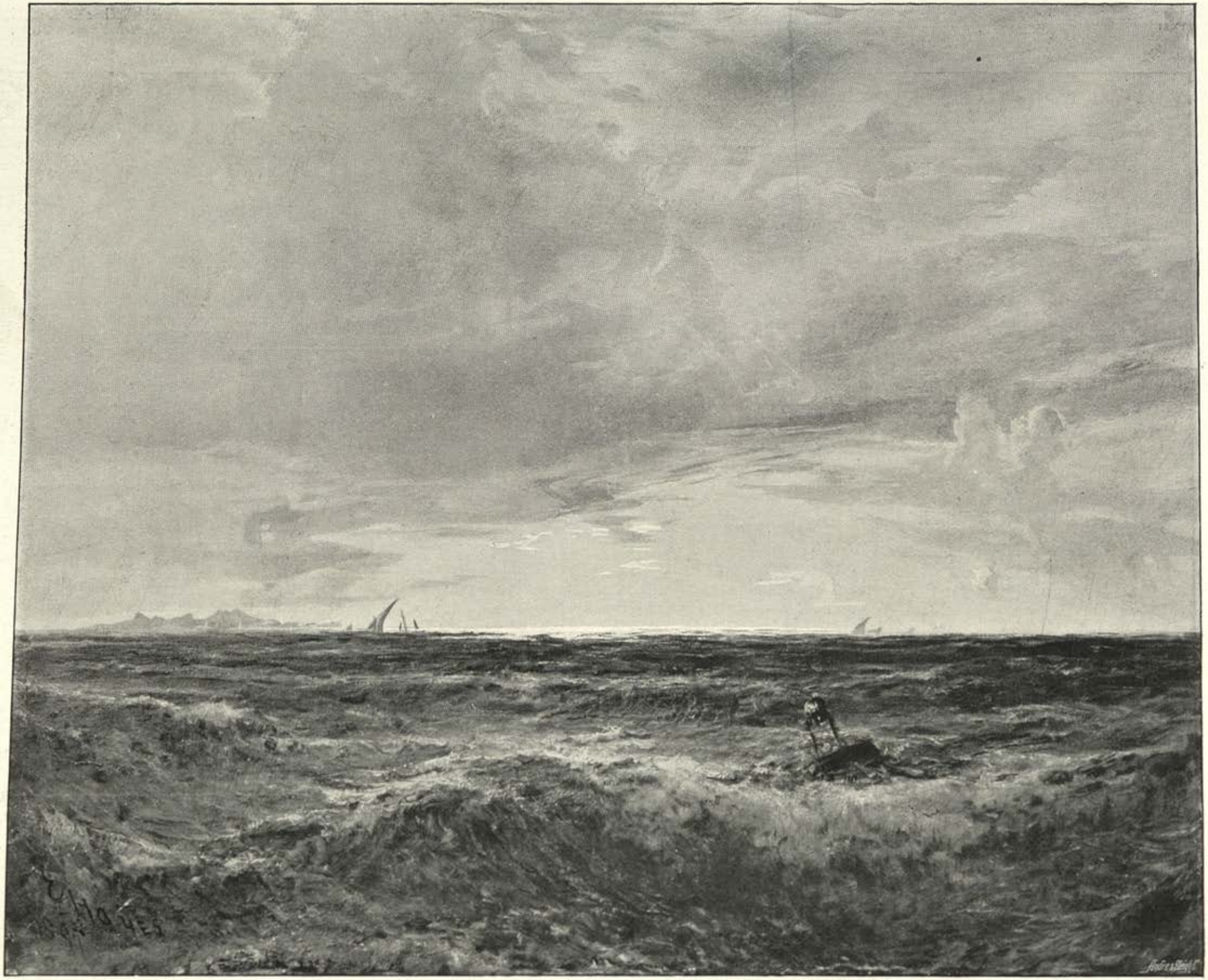
ADRIAN STOKES.


JOHN A. LOMAX

THE BITTERNESS OF DAWN.

JOHN A. LOMAX.

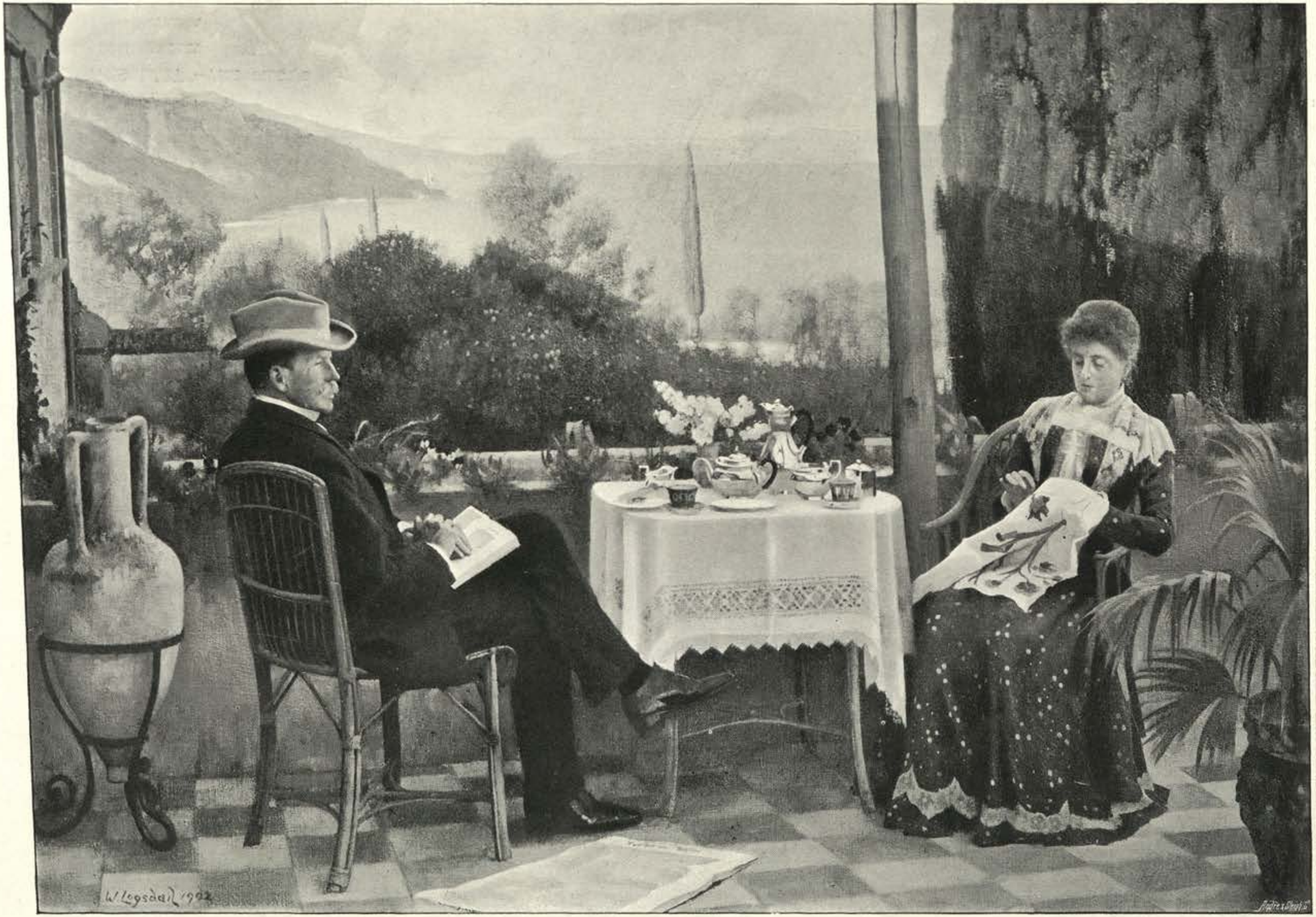
18 x 12



60 x 48

SPANISH FISHING FLEET OFF SACRITIFF
MOUNTAINS, SPANISH COAST.

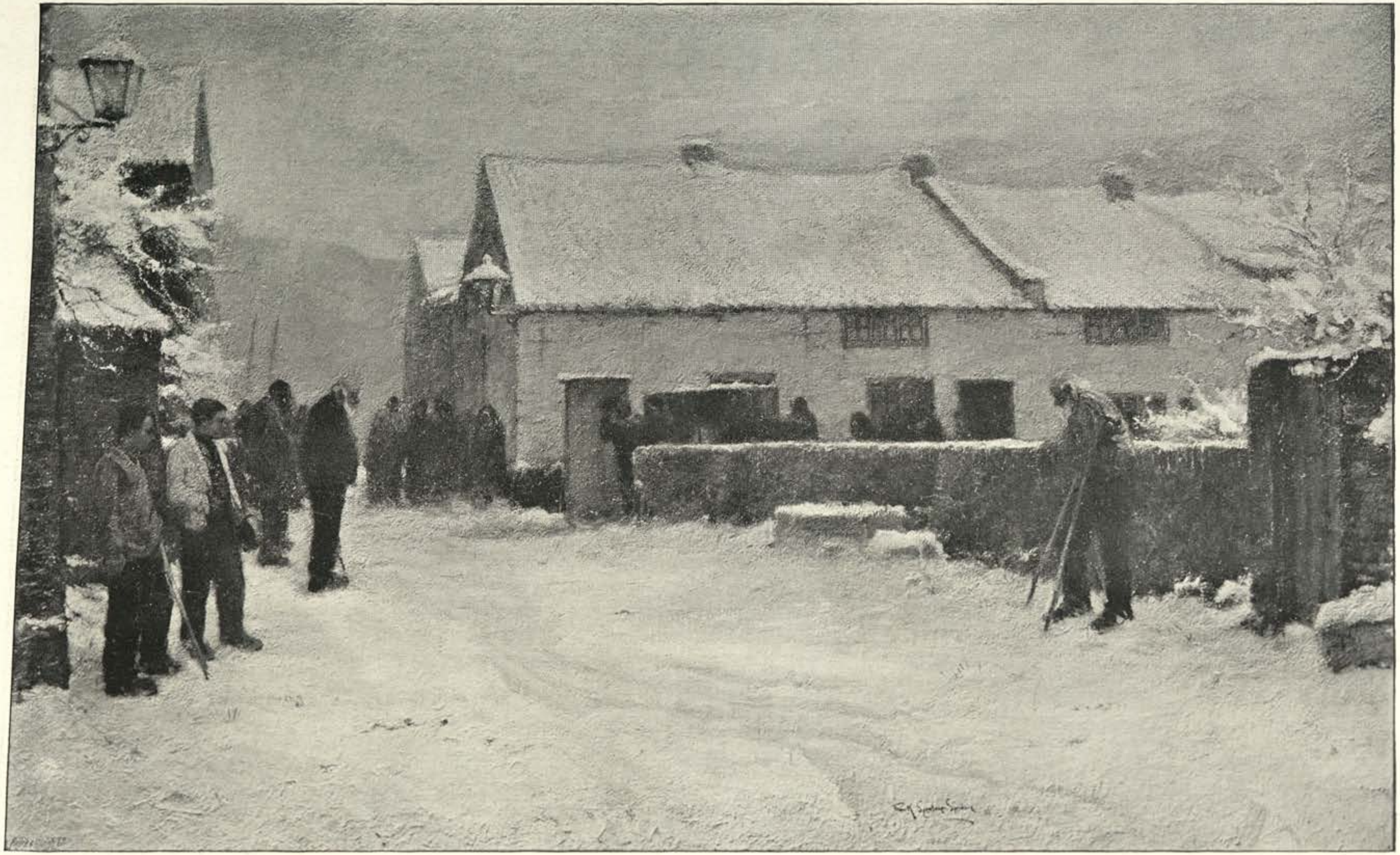
EDWIN HAYES, R.H.A., R.I.


W. Logsdail 1902

30 x 20

SIR EDWARD AND LADY HILL AT TAORMINA.

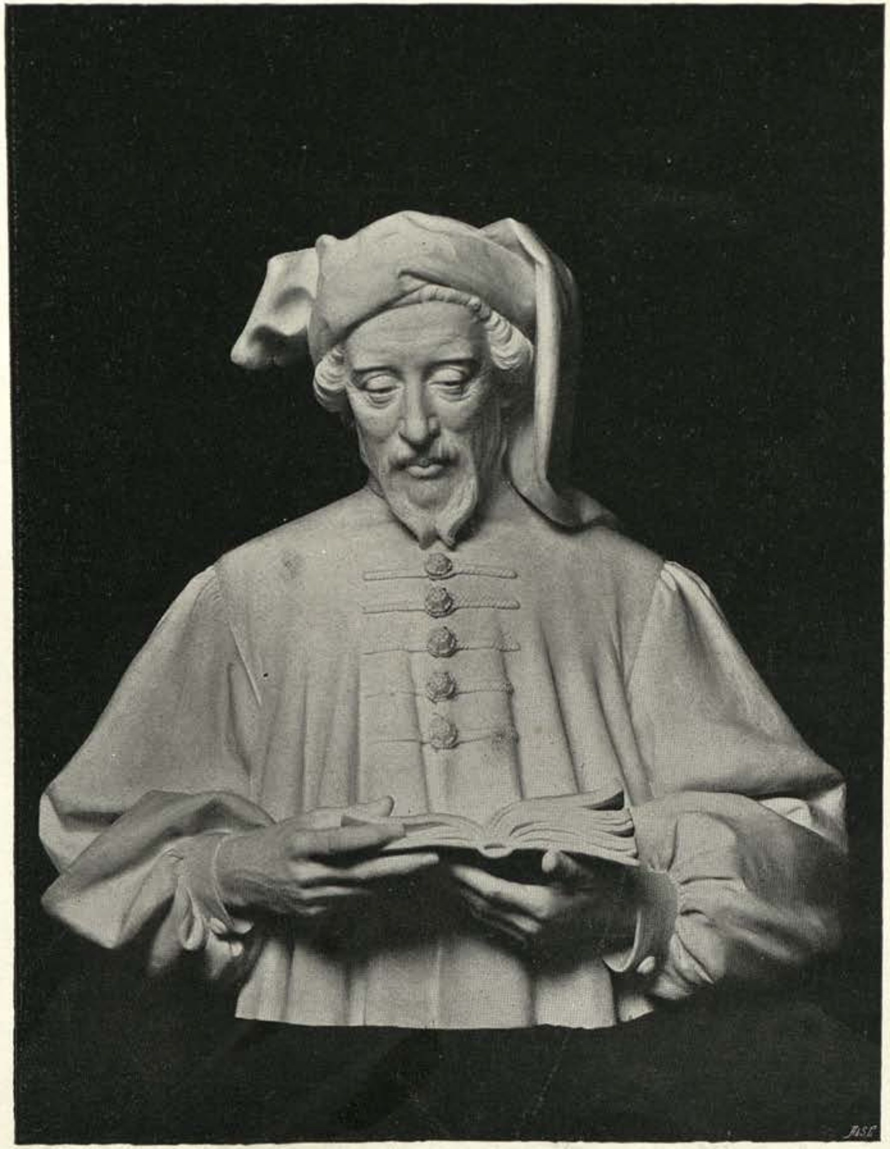
WILLIAM LOGSDAIL.



72 x 48

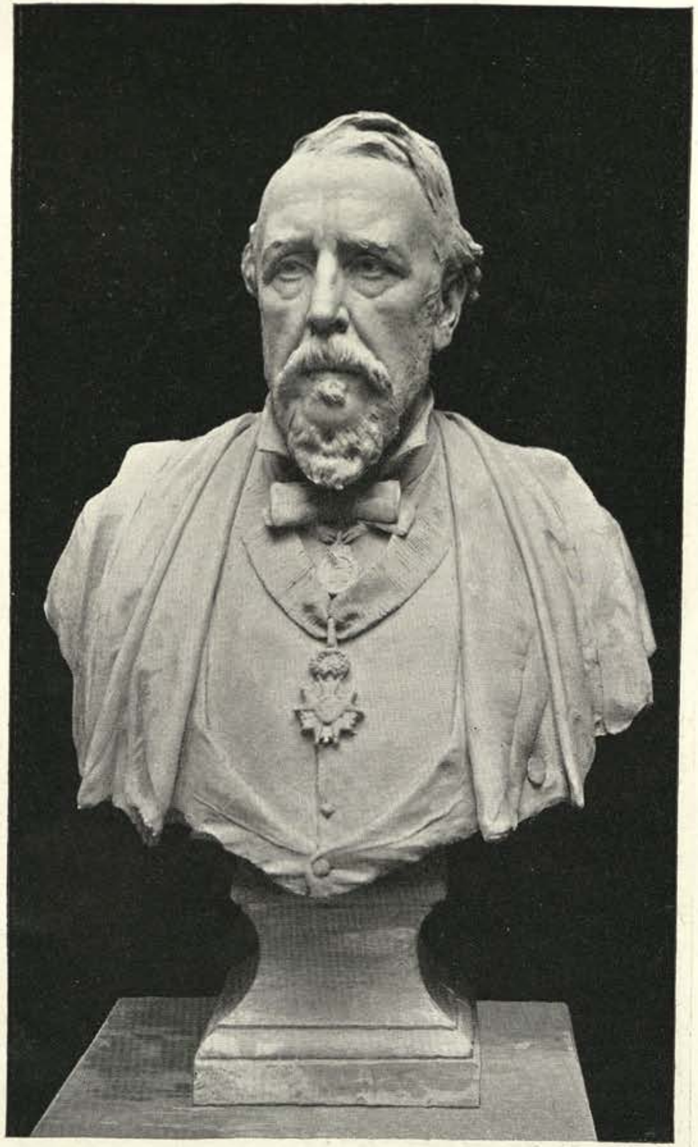
"UNTO THIS LAST"—THE PILOT'S FUNERAL, SOUTHWOLD.

FRANK SPENLOVE-SPENLOVE.



CHAUCER (*Marble*).

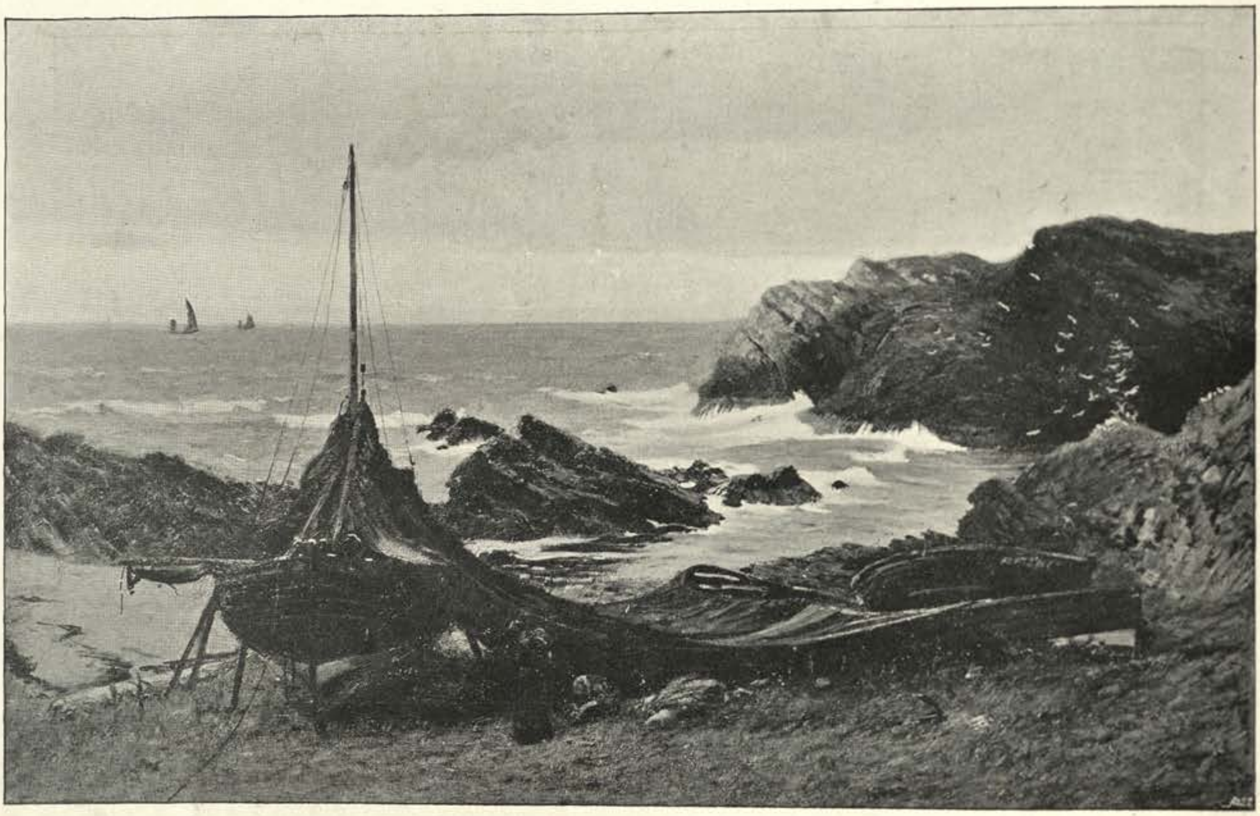
GEORGE FRAMPTON, R.A.



34

THE LATE SIR WILLIAM MACCORMAC BART., K.C.B., K.C.V.O.

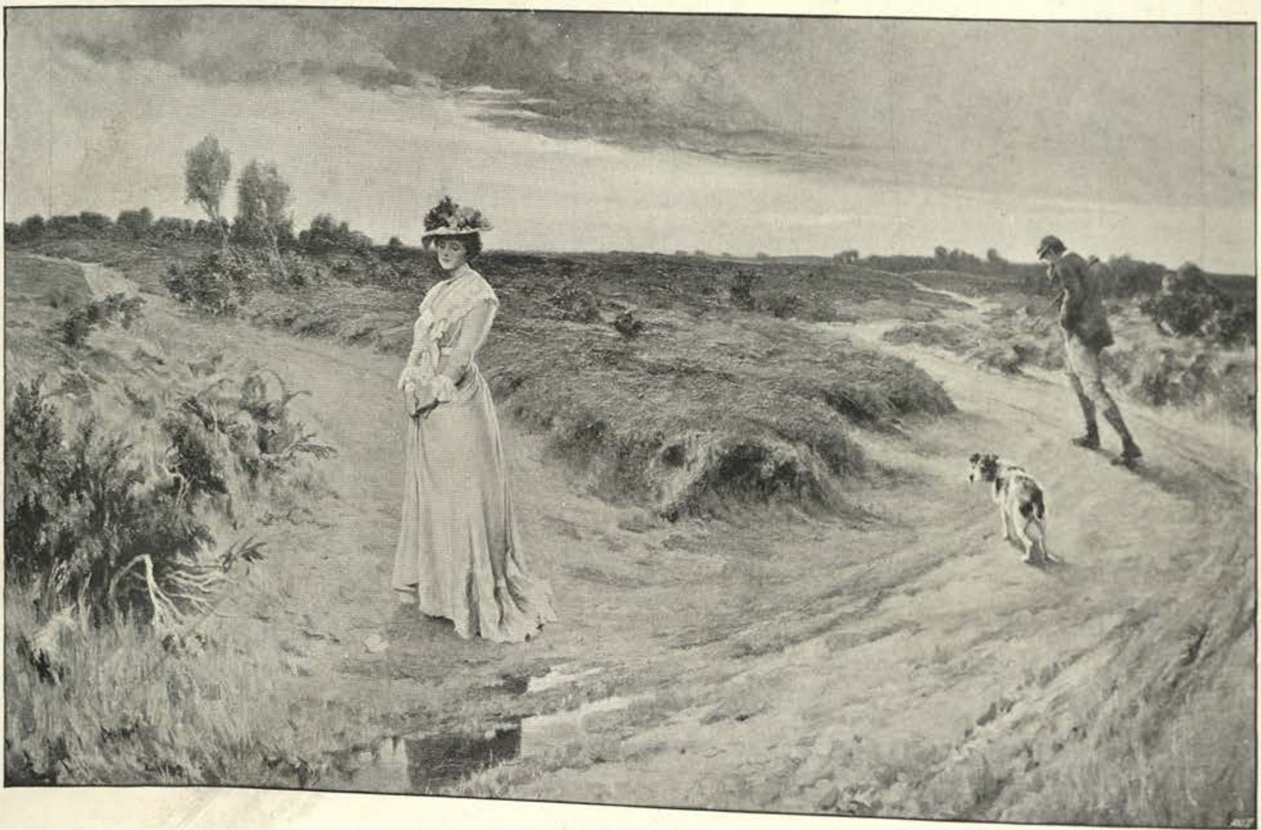
ALFRED DRURY, A.R.A.



WINTER QUARTERS.

ROBT. W. ALLAN, R.W.S.

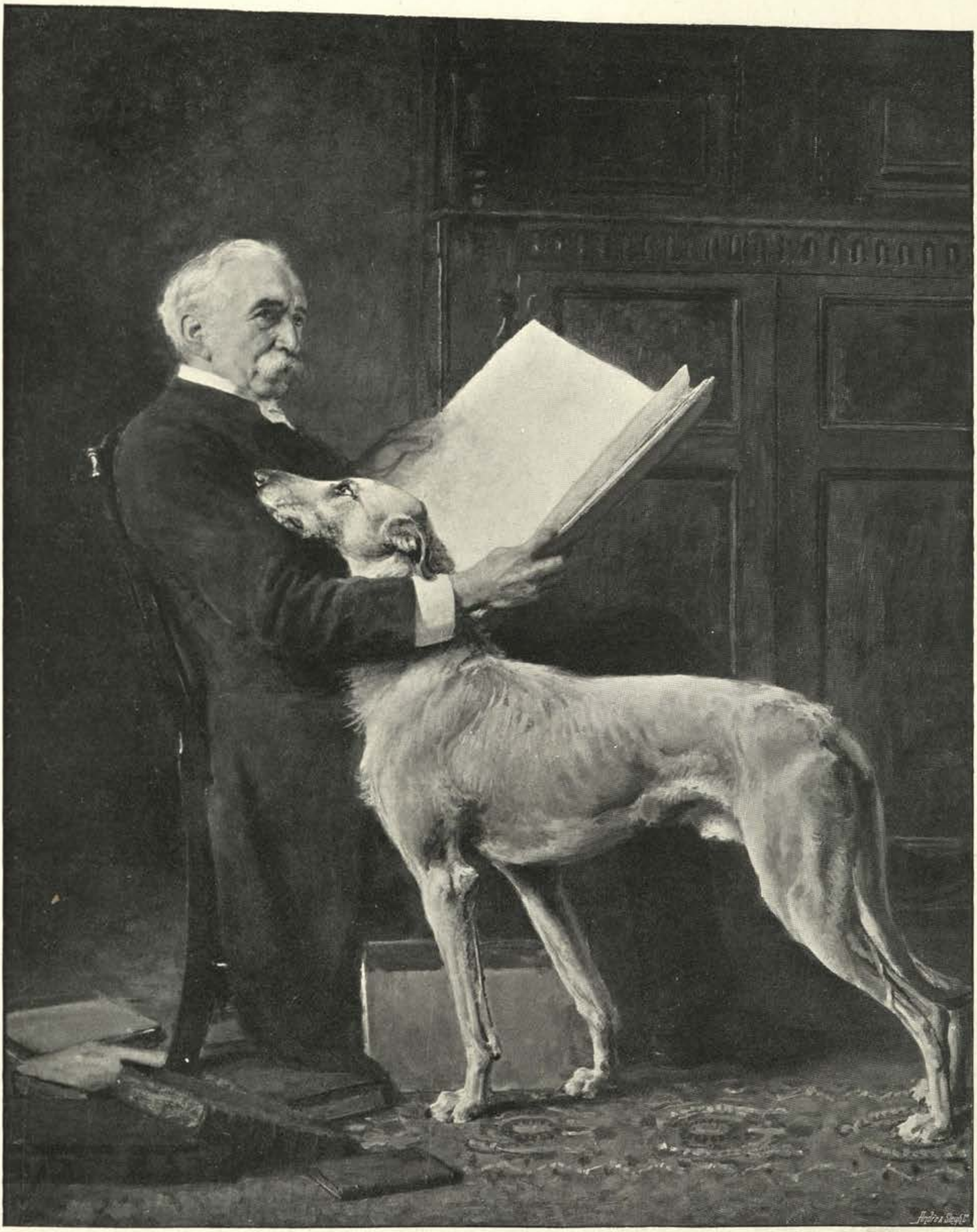
72 x 48



THE PARTING OF THE WAYS.

HORACE H. CANTY.

45 x 30



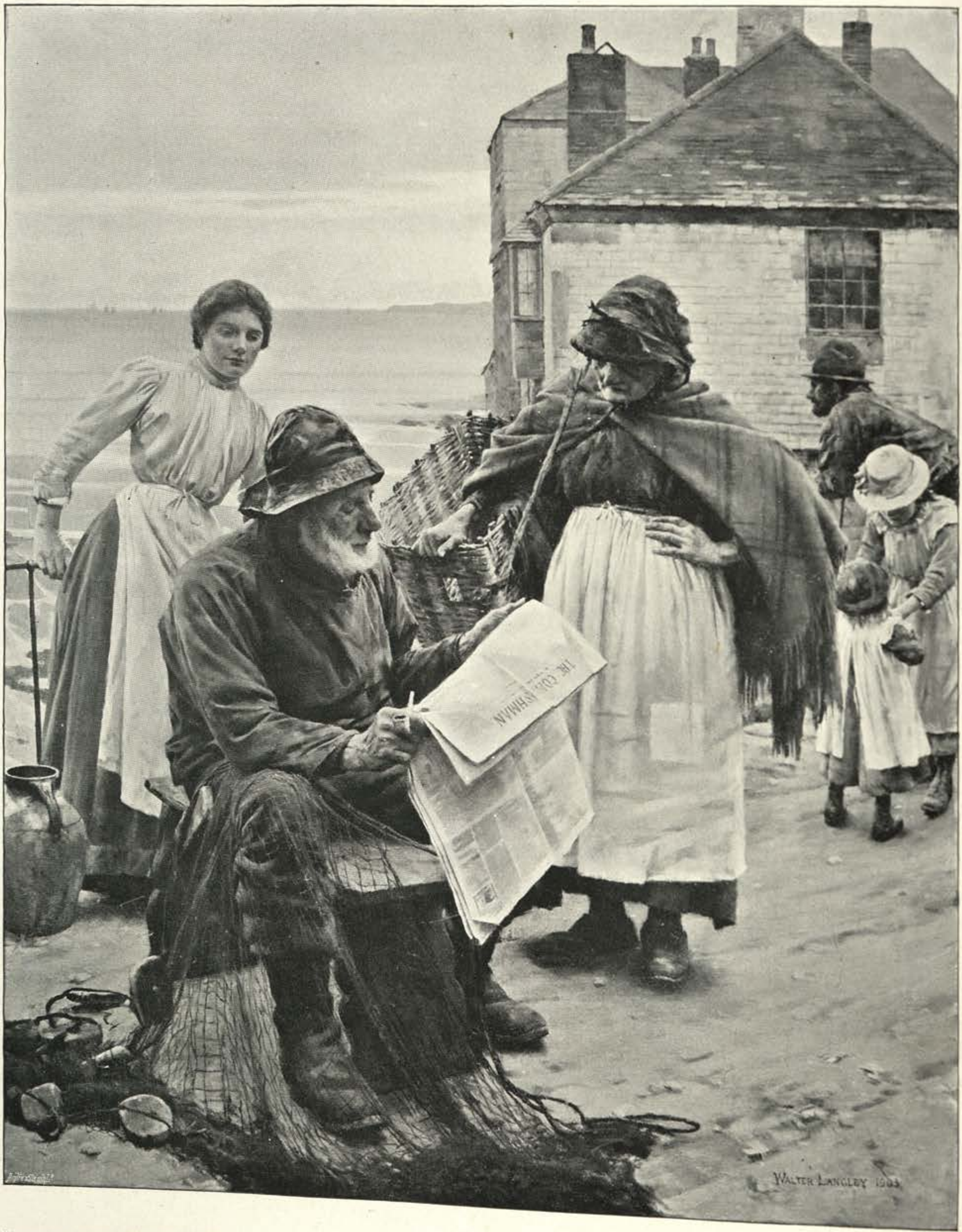
73 x 57

THE REV. NEVISON LORAINE
AND HIS LURCHER "SIRDAR."

(Presentation Portrait.)

BRITON RIVIERE, R.A.

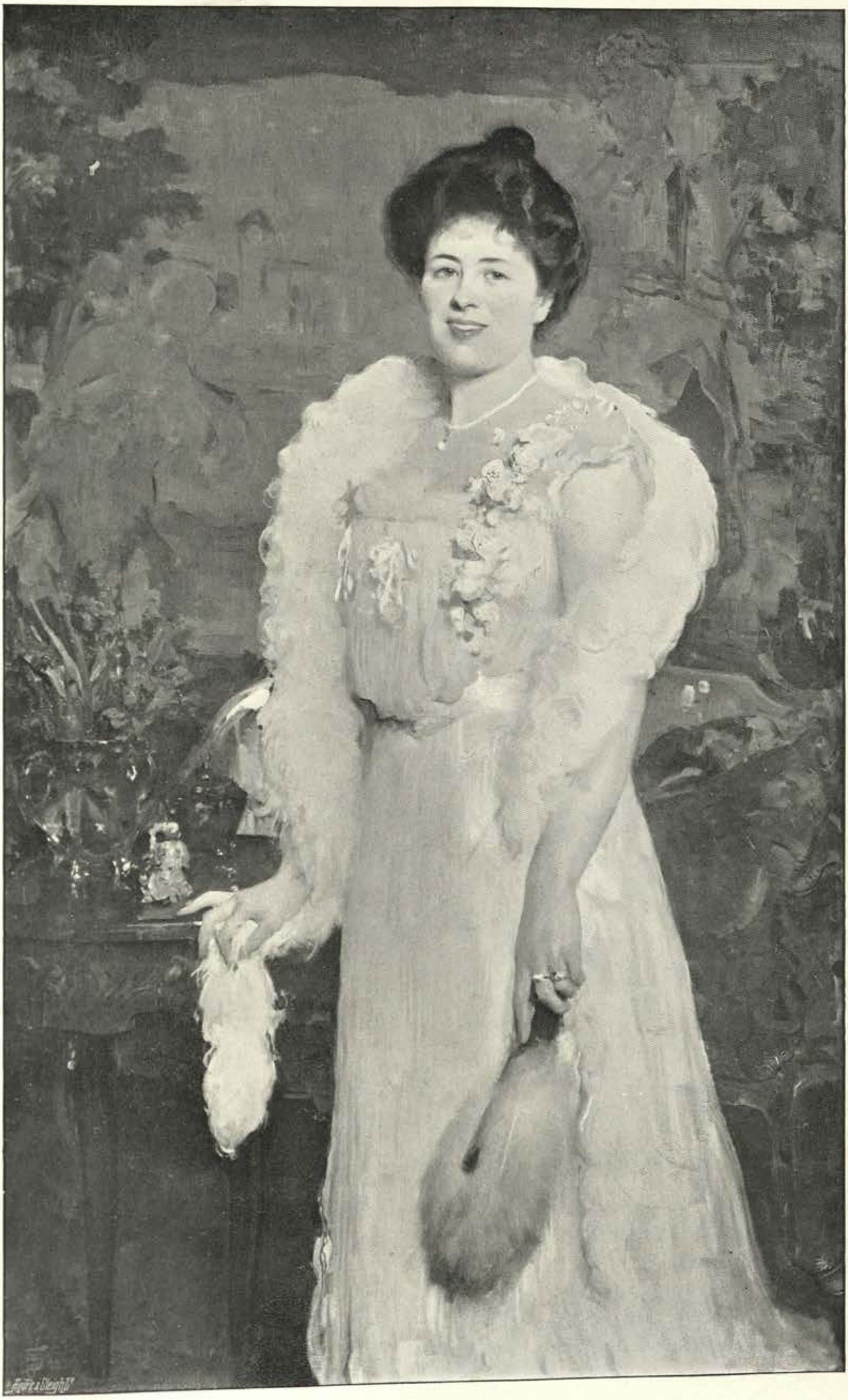
LIBRARY OF THE BOMBAY BRANCH OF THE ROYAL ASIATIC SOCIETY


THE CORNISHMAN
WALTER LANGLEY 1903

WHEN THE BOATS ARE AWAY.

WALTER LANGLEY, R.I.

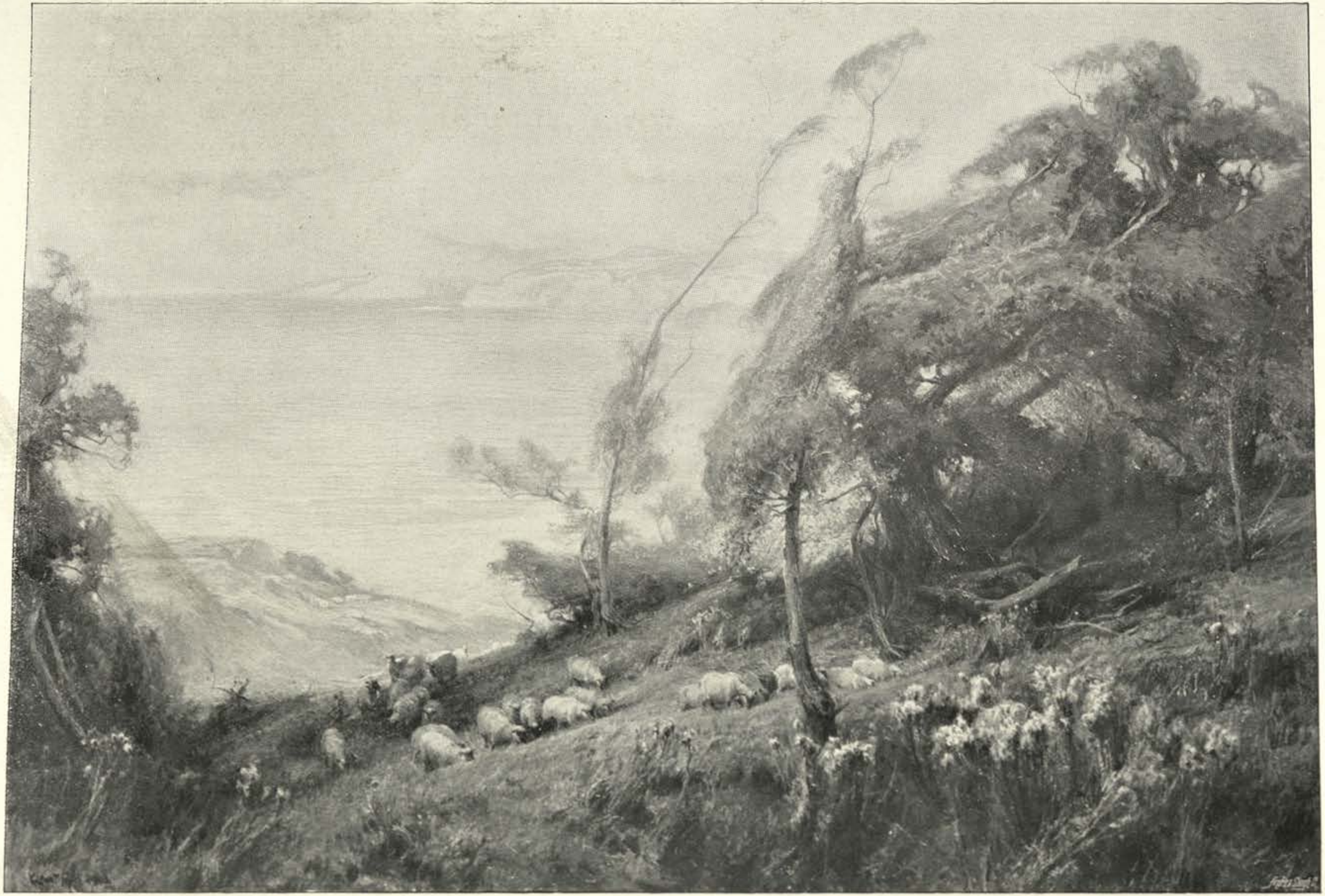
54×42


Andre & Sleigh Ld

60 x 42

MRS. B. LAZARUS.

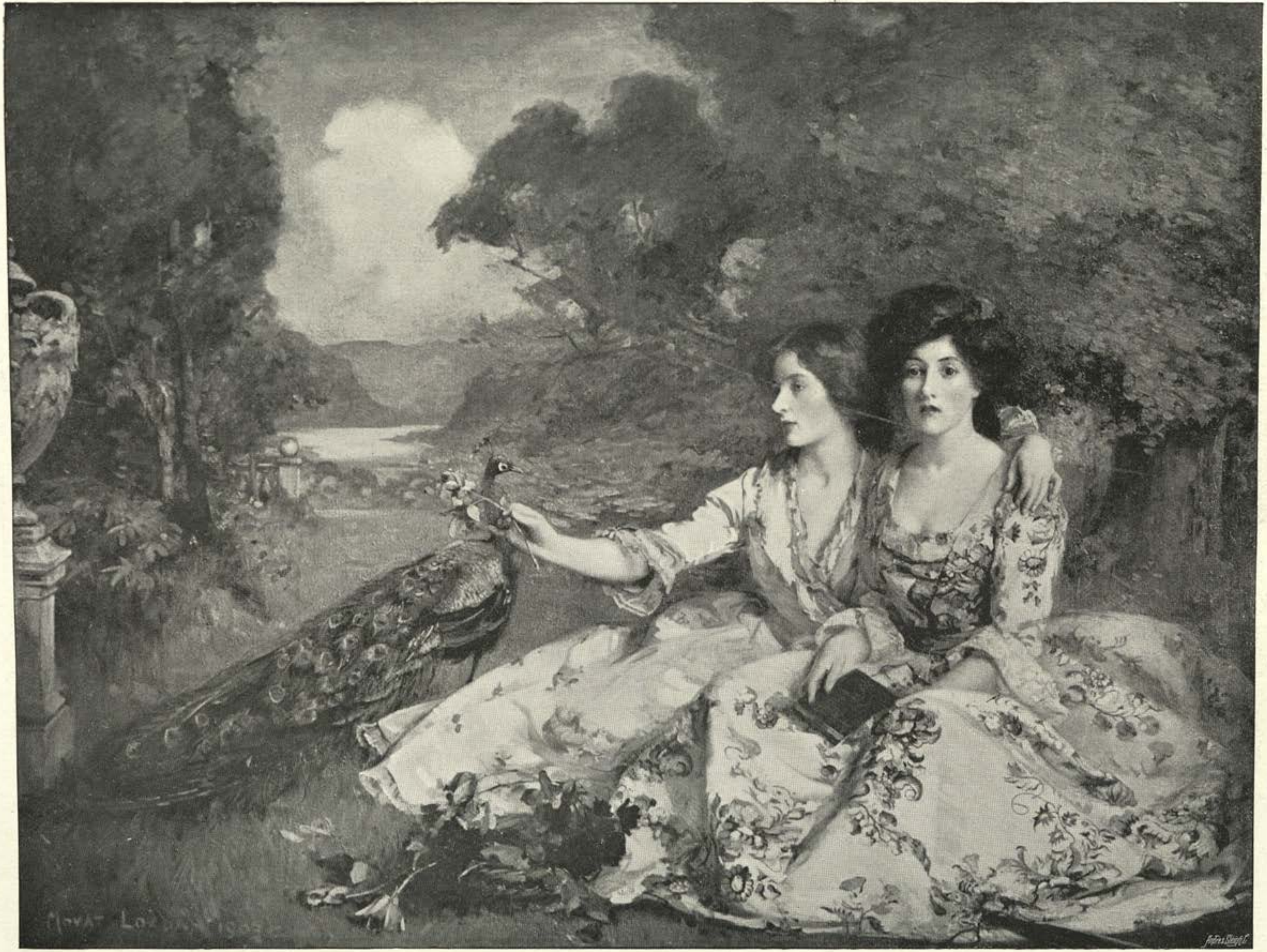
SOLOMON J. SOLOMON, A.R.A.



72 x 48

IN THE GLOW OF AUTUMN.

GILBERT FOSTER, R.B.A.

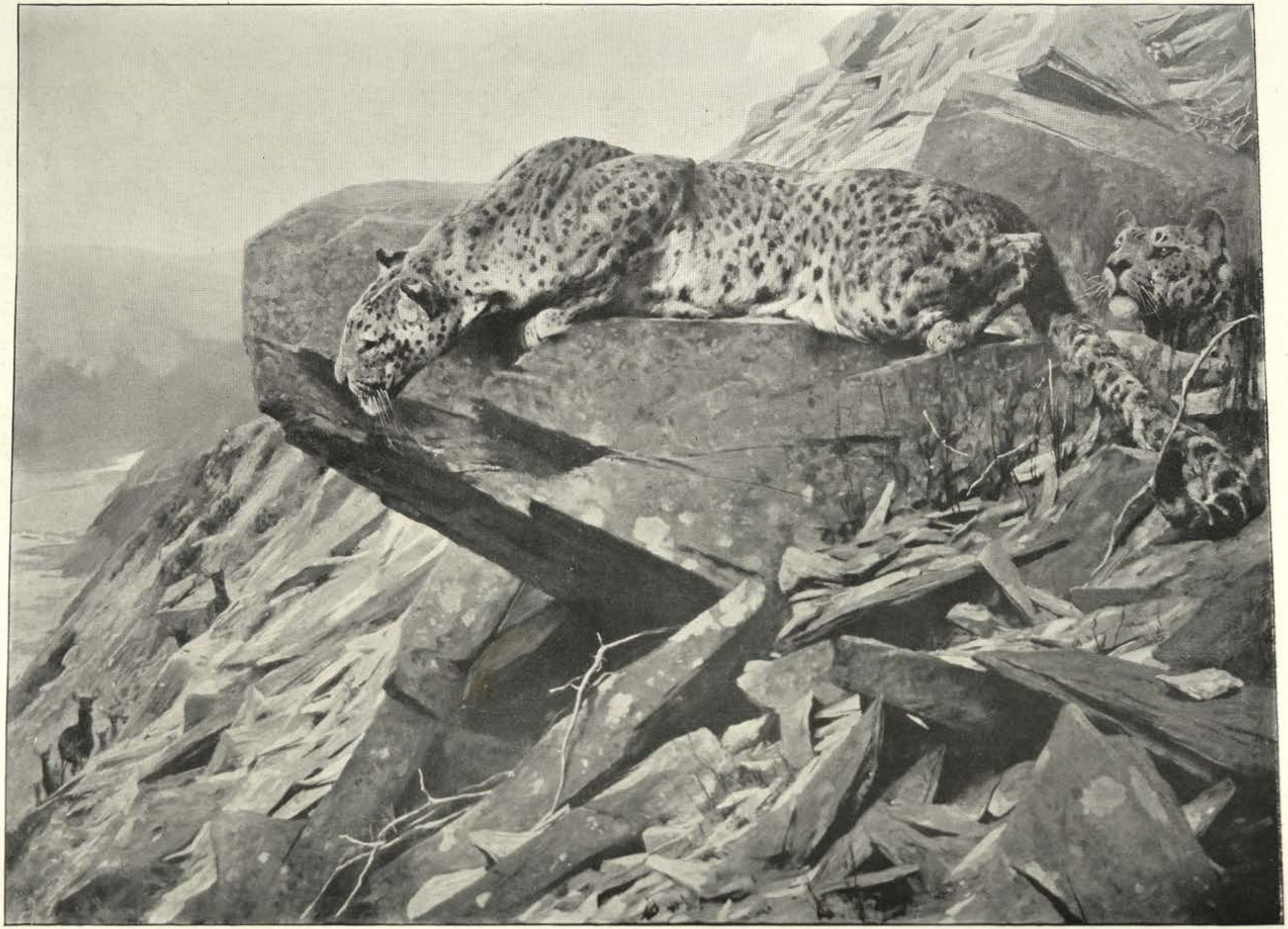


72 x 54

"Alas, that Spring should vanish with the Rose,
That Youth's Sweet-scented Manuscript should close."

Omar Khayyám.

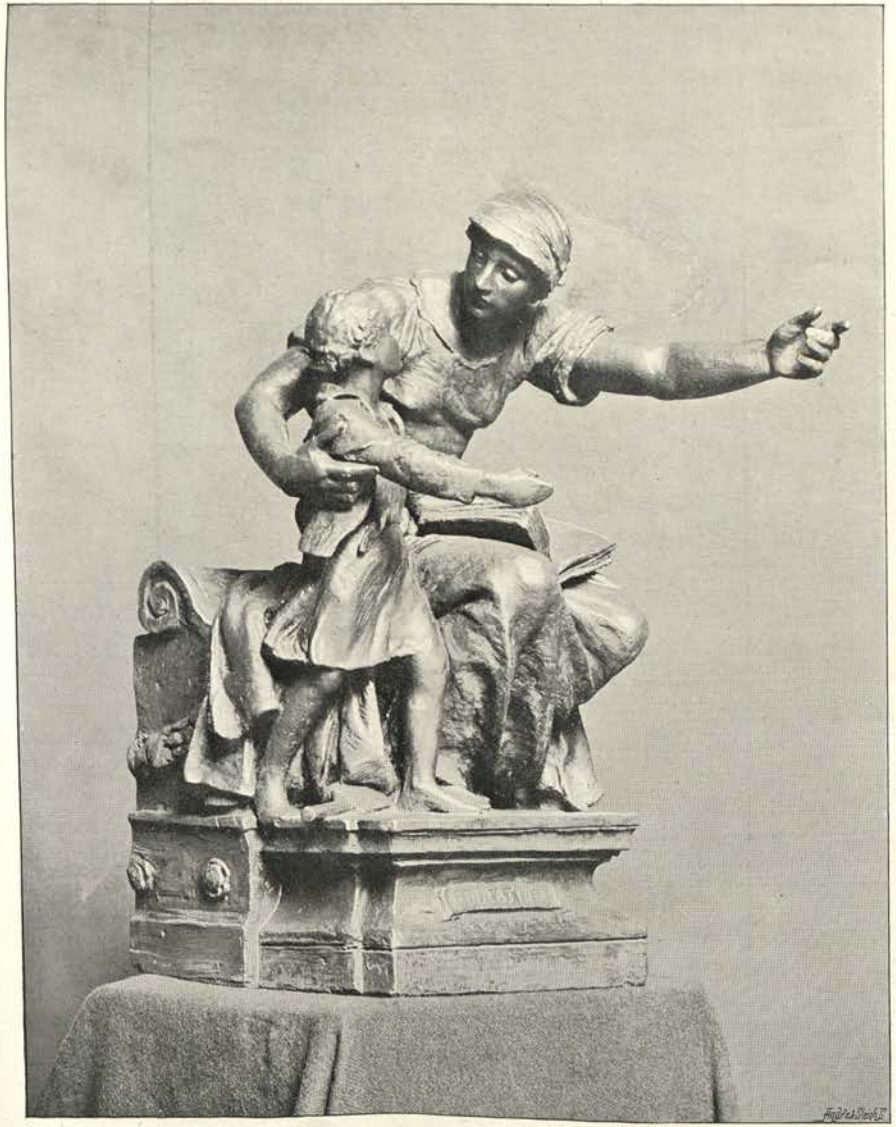
Mouat Loudan.



62 x 43

STALKERS.

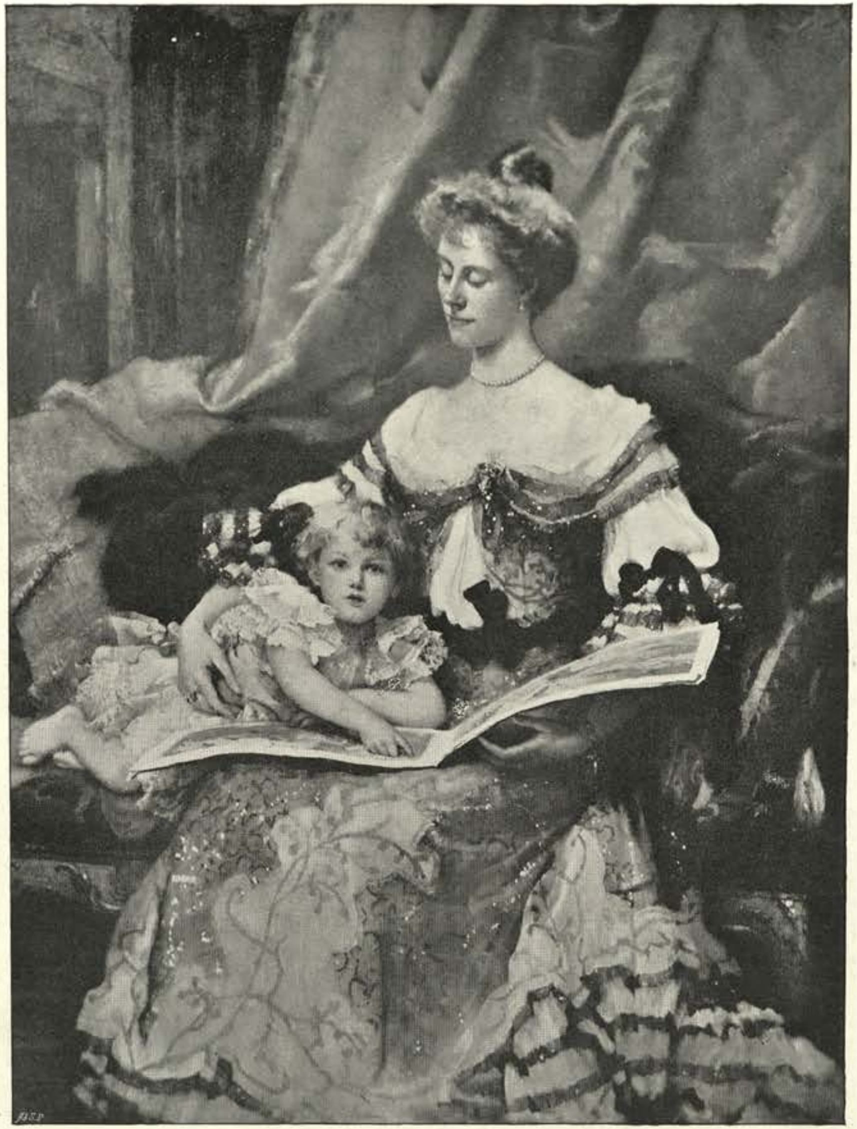
ARTHUR WARDLE.



20

SMALL MODEL OF A GROUP.

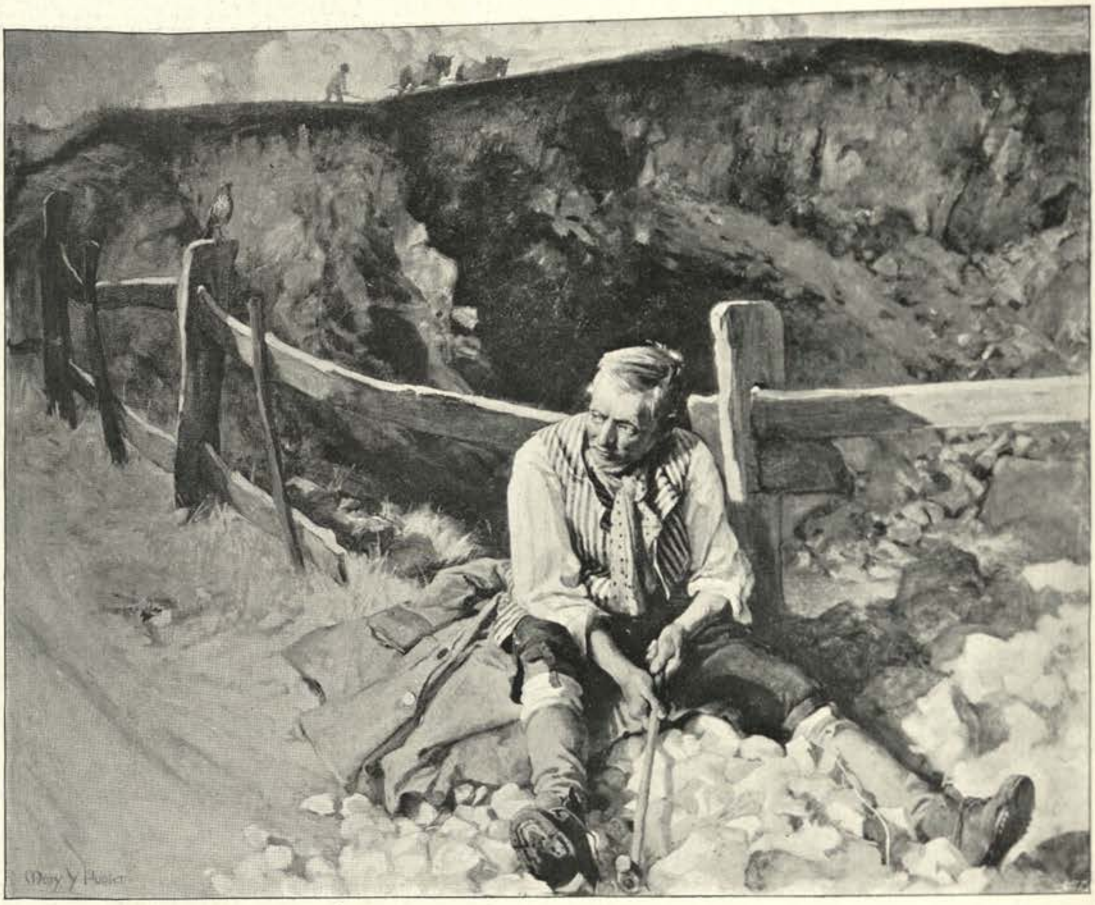
HAMO THORNYCROFT, R.A.



69 x 53

LADY WINIFRED RENSHAW AND SON.

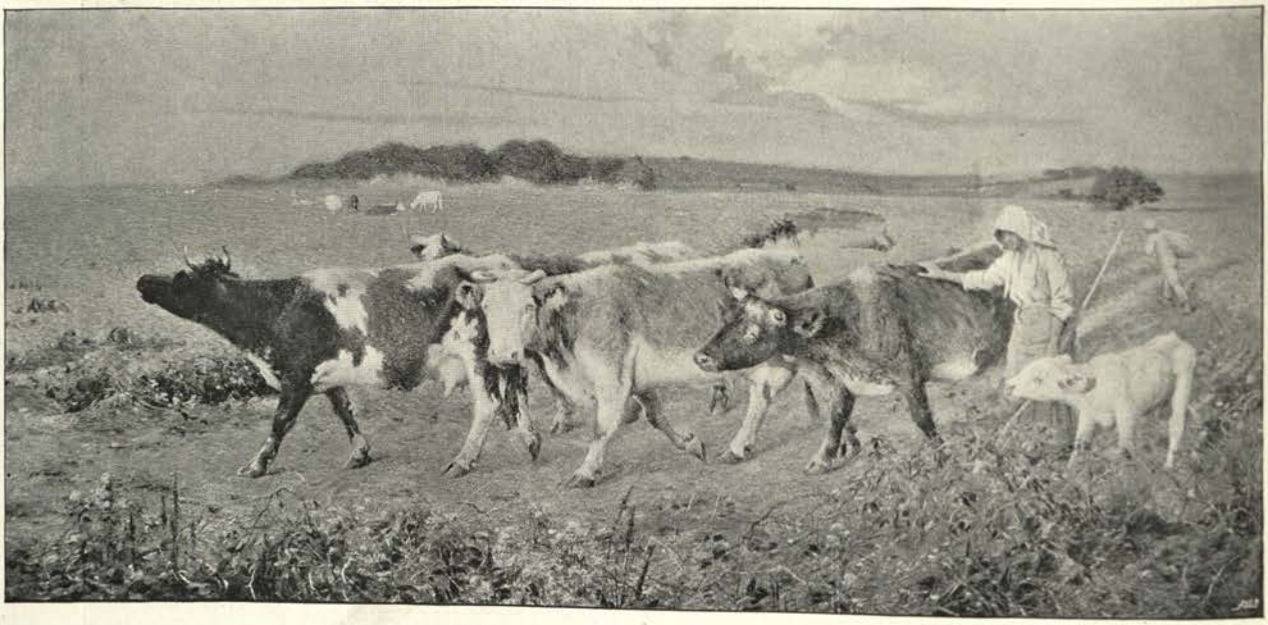
HENRIETTA RAE (MRS. ERNEST NORMAND).


Mary Y Hunter

33½ x 29

THE ROAD MENDER.

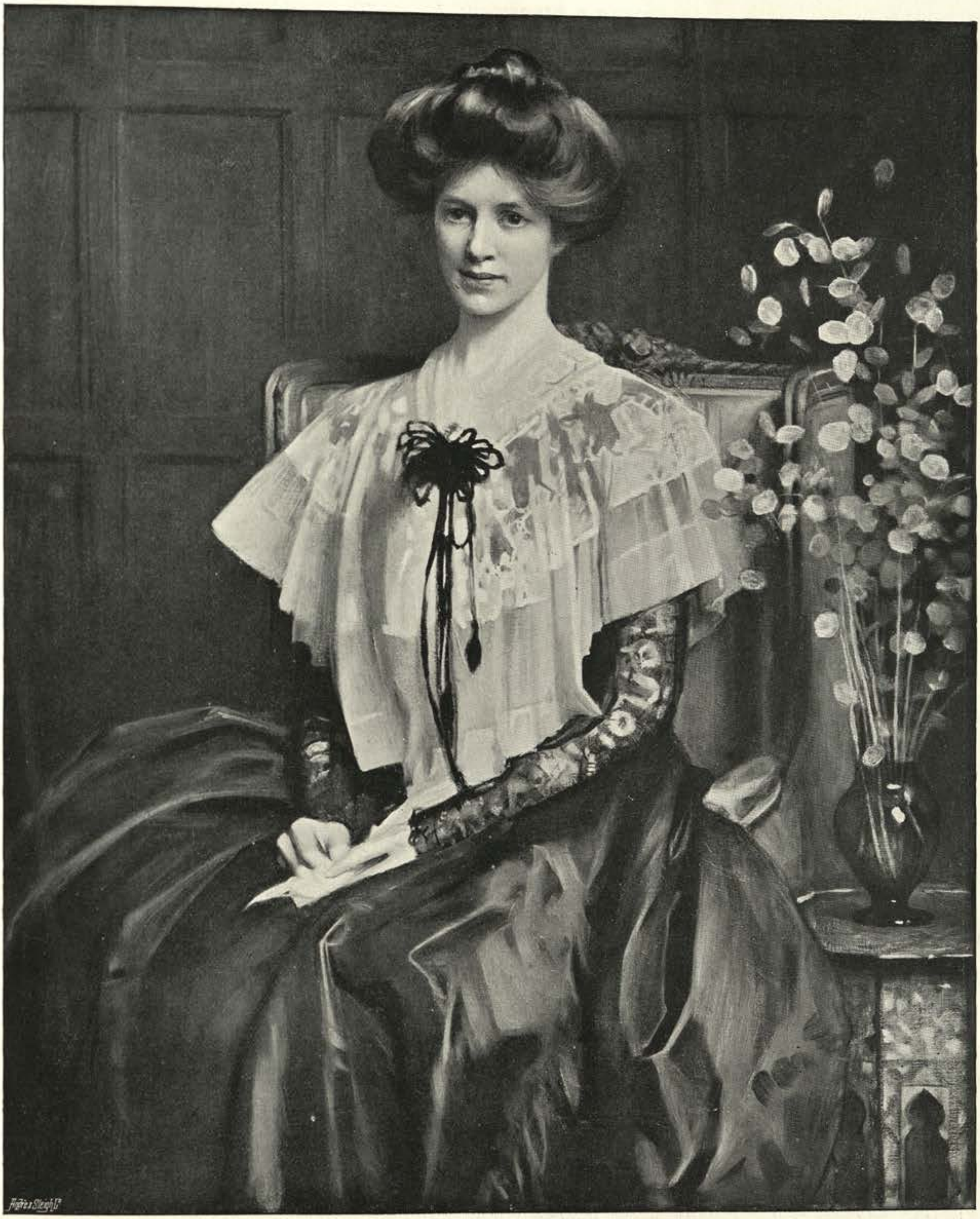
MARY Y. HUNTER.



LOWLAND PASTURES.

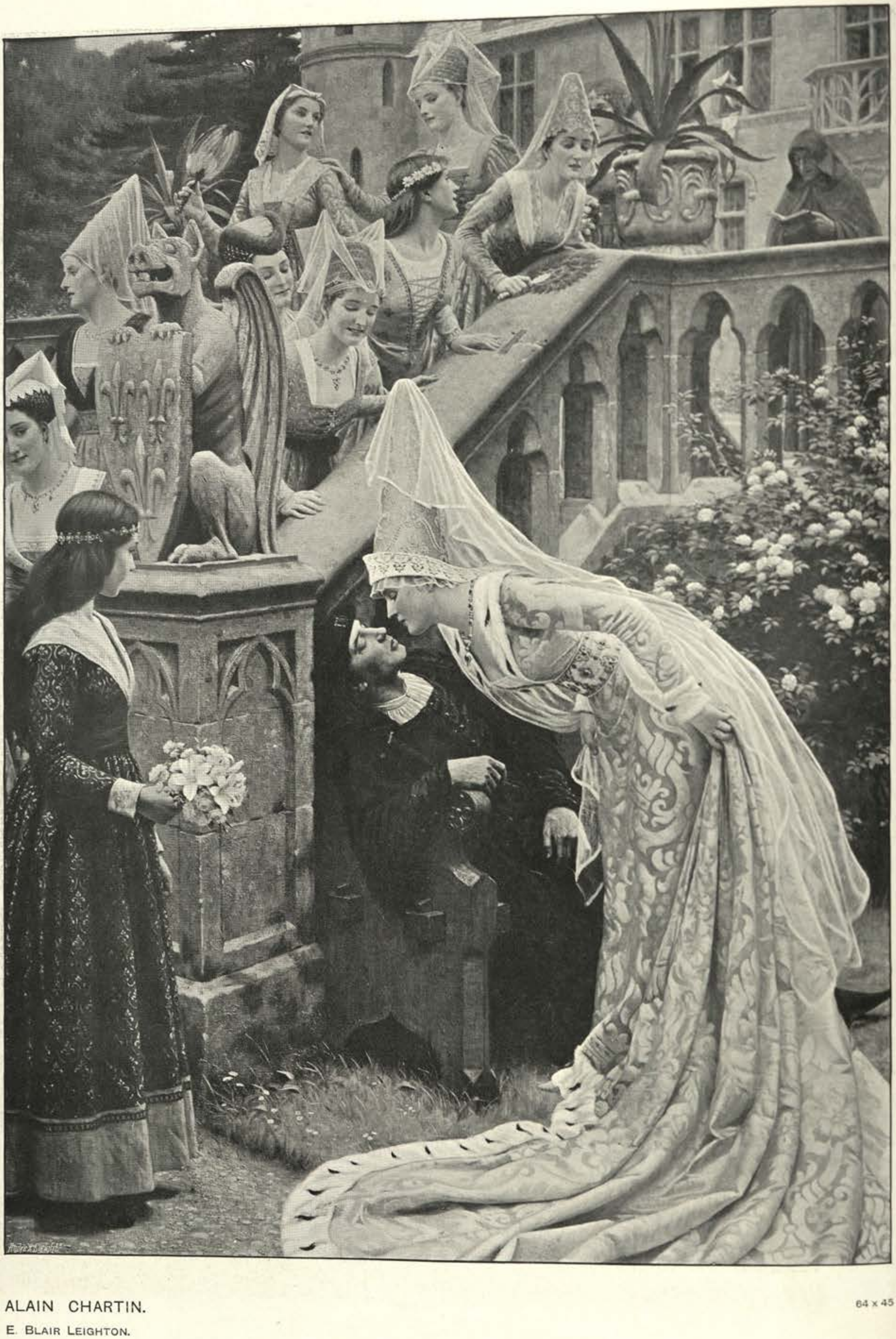
72 x 36

FRED HALL.



50 x 40

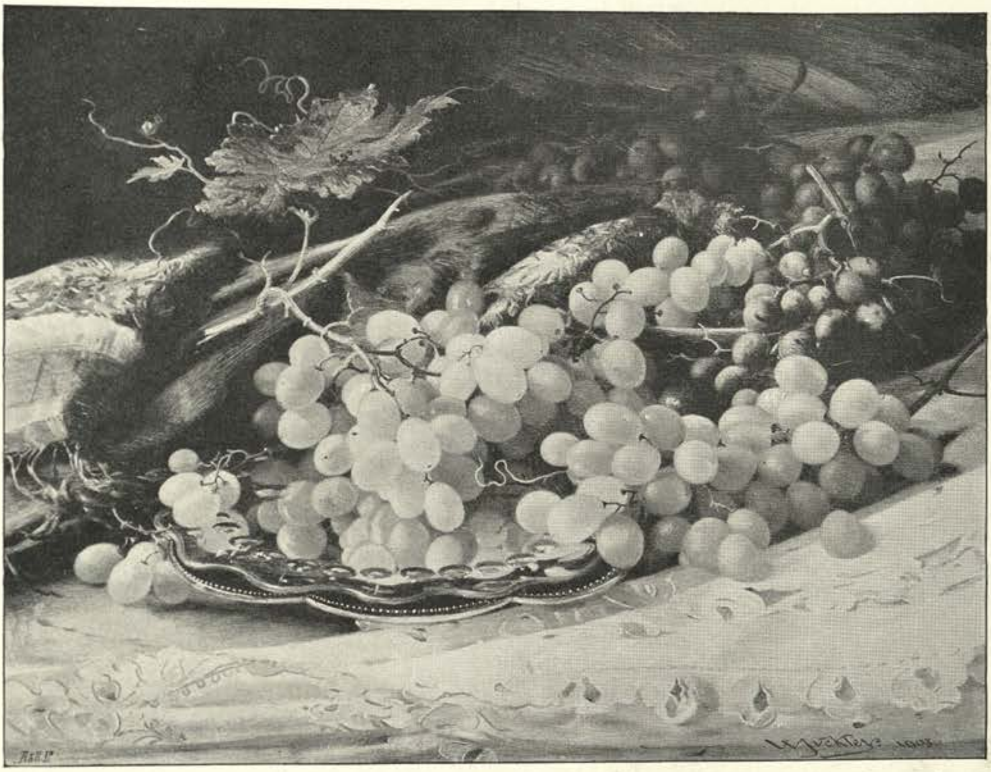
MRS. O MAXWELL AYRTON.
ARTHUR HACKER, A.R.A.



ALAIN CHARTIN.

64 x 45

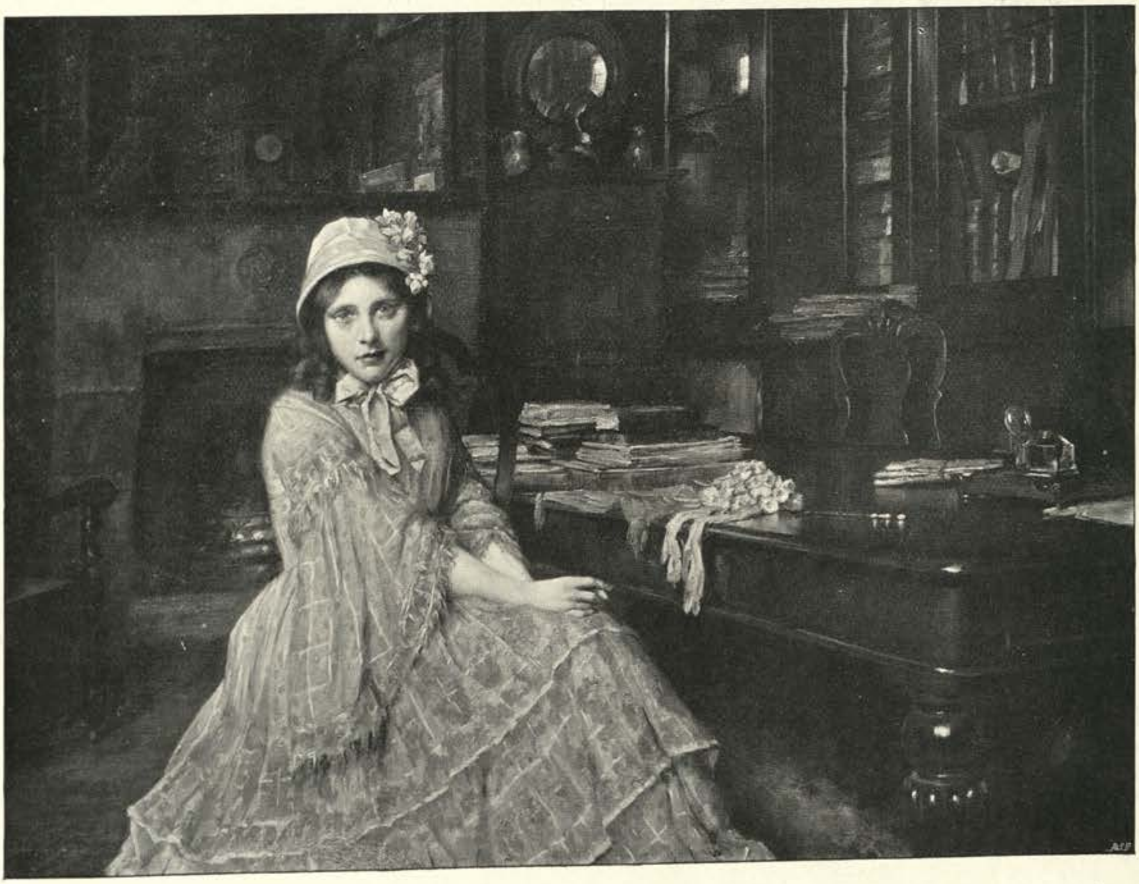
E. Blair Leighton.


W J Muckley 1903

MUSCATS. 24 x 18

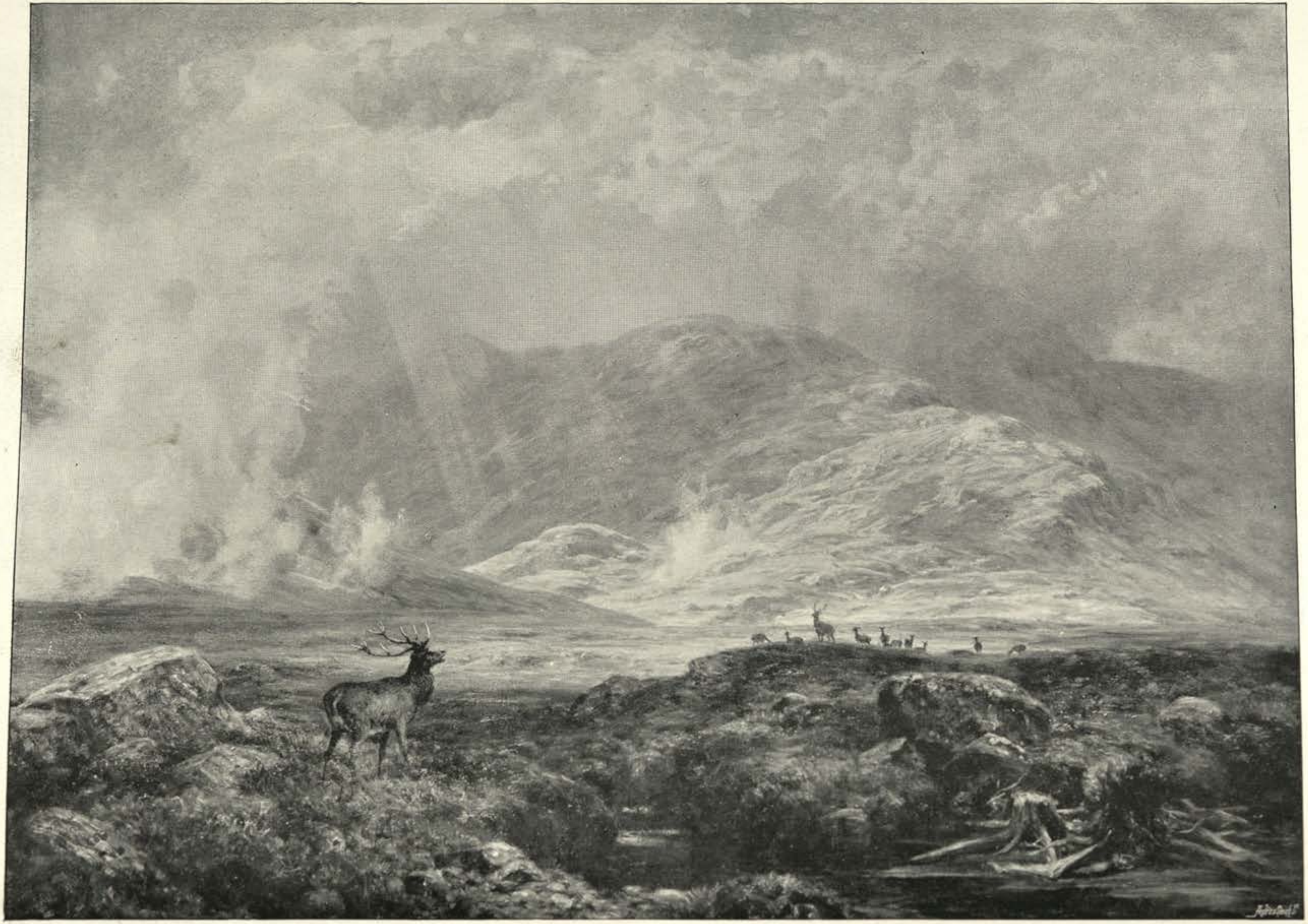
W. J. MUCKLEY.

LIB
OF
BO
BE
ROYAL



A WARD IN CHANCERY. 36 x 28

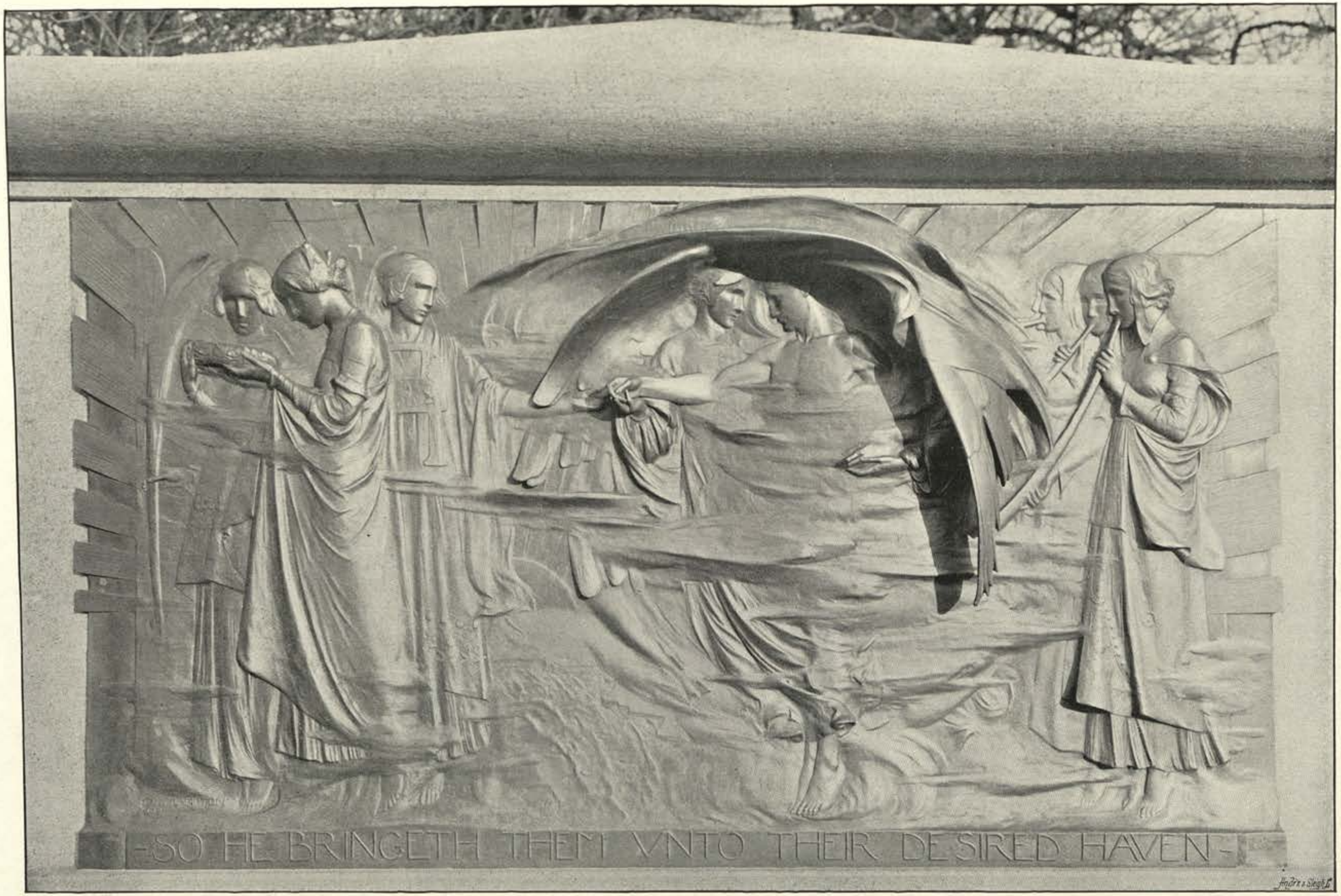
W. A. BREAKSPEARE.



60 x 42

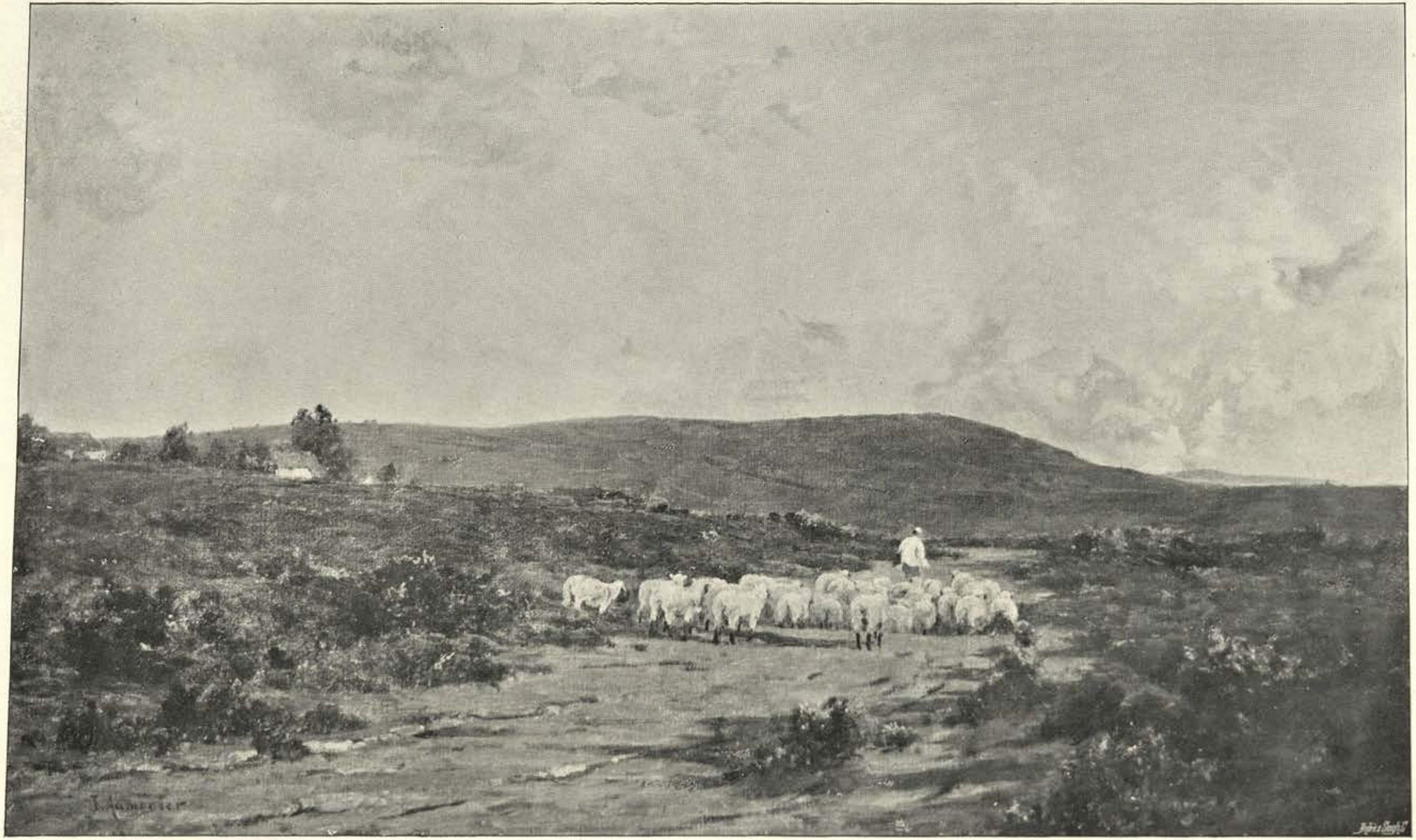
THE HOME OF THE RED DEER.

C. E. JOHNSON, R.I.


-SO HE BRINGETH THEM VNTO THEIR DESIRED HAVEN-
André & Sleigh L^d

3 Feet

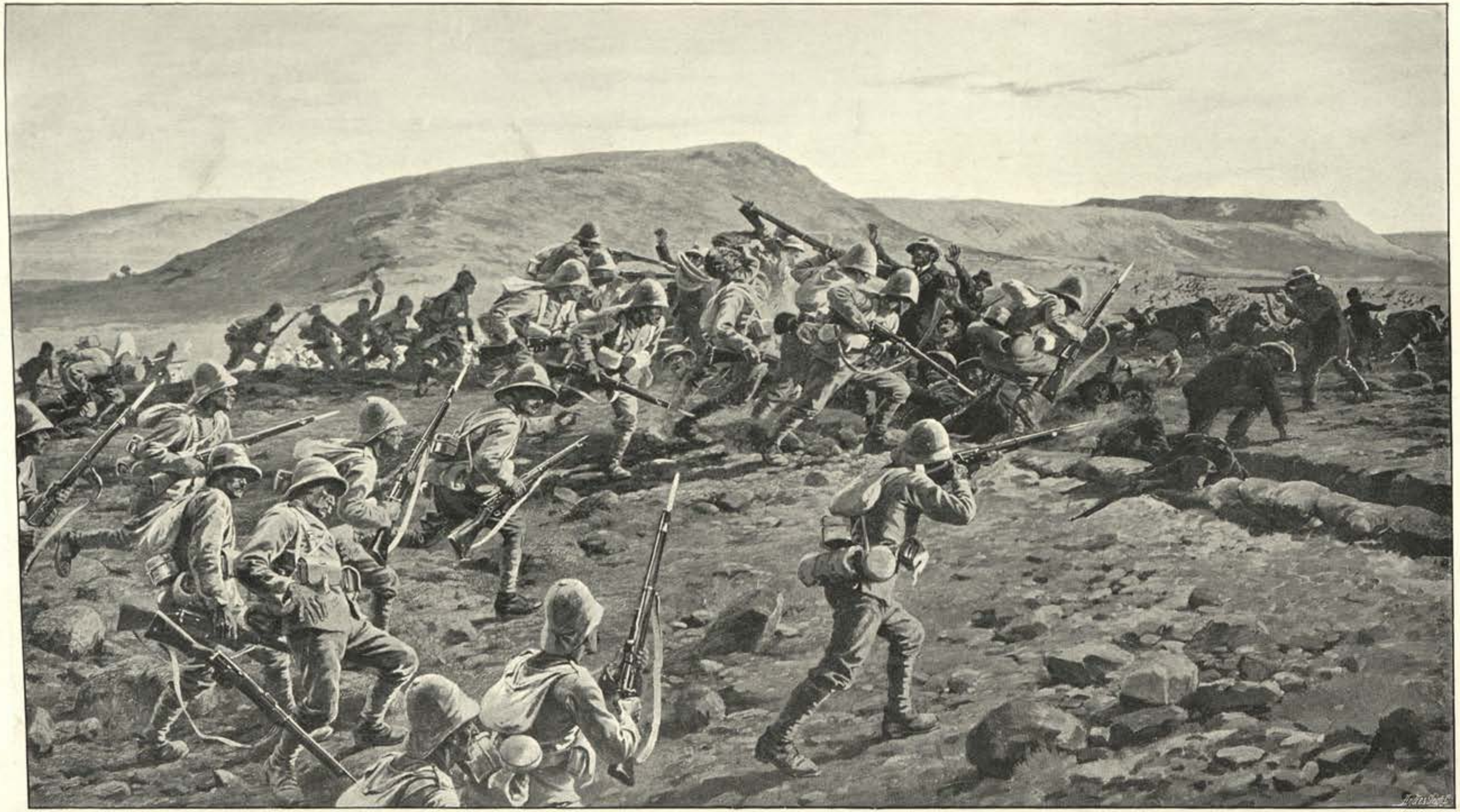
SO HE BRINGETH THEM UNTO
THEIR DESIRED HAVEN (*Relief*).
George Frampton, R.A.



72 x 42

GOLDEN SUNLIGHT.

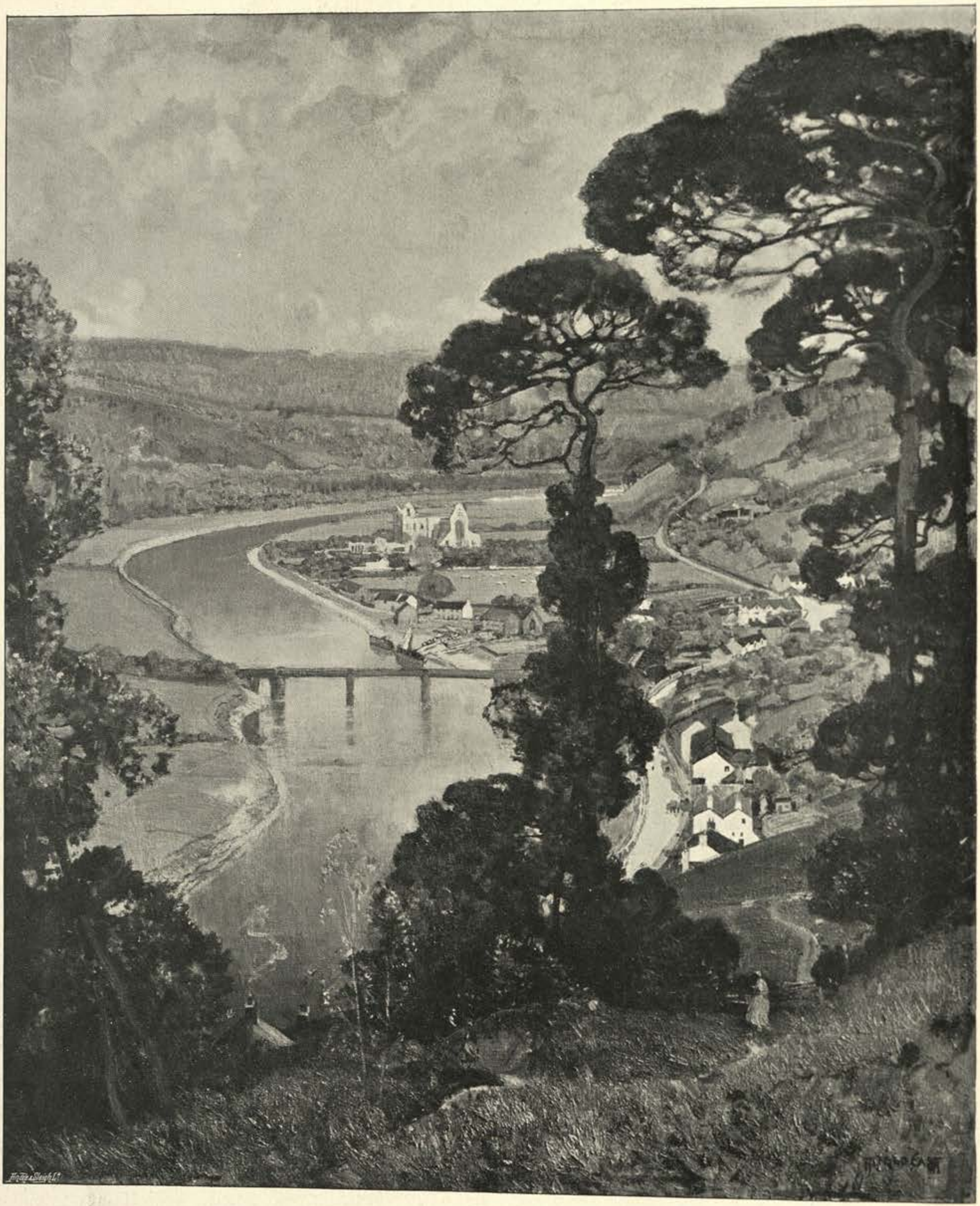
J. AUMONIER, R.I.



64 x 36

THE SOUTH LANCASHIRES STORMING THE
BOER TRENCHES AT PIETERS HILL, NATAL

W. B. WOLLEN, R.I.

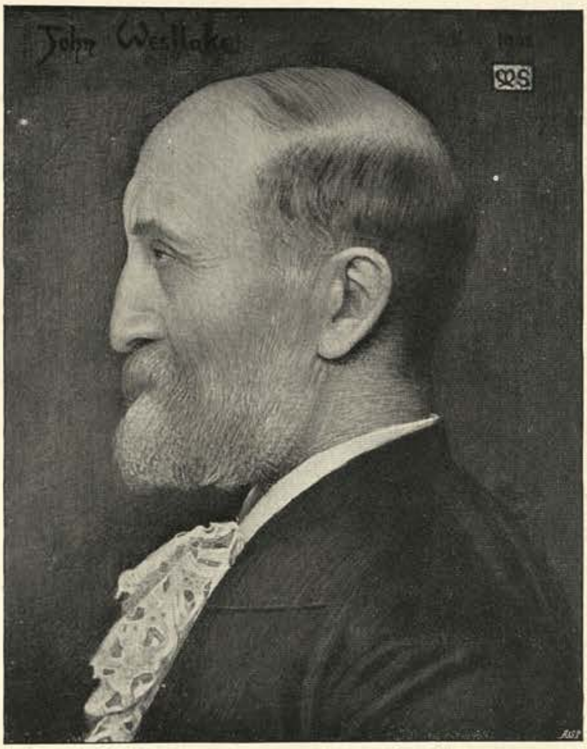


TINTERN.

By Permission of John Lancaster, Esq., J.P.

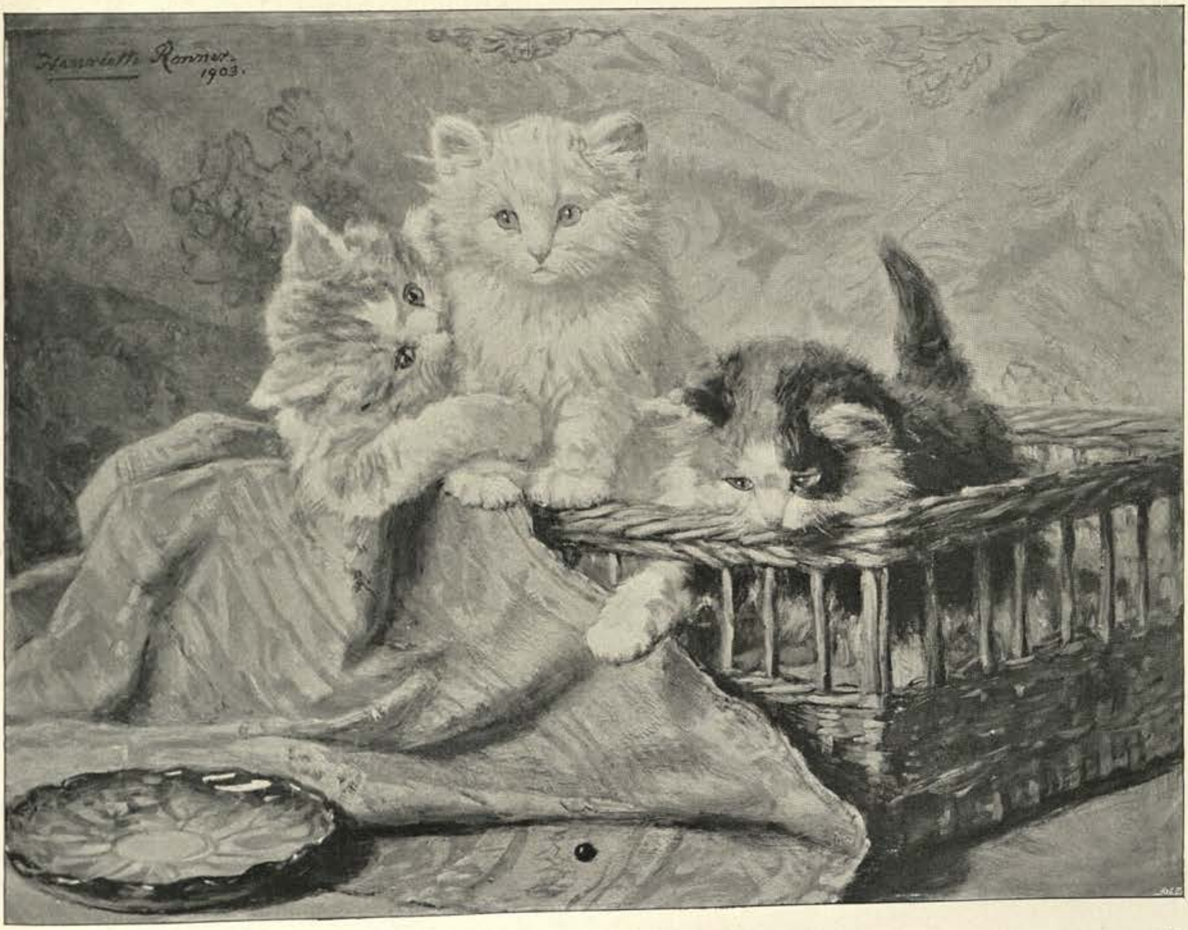
60 × 40

ALFRED EAST, A.R.A.


John Westlake

PROFESSOR WESTLAKE, K.C. 10 x 6

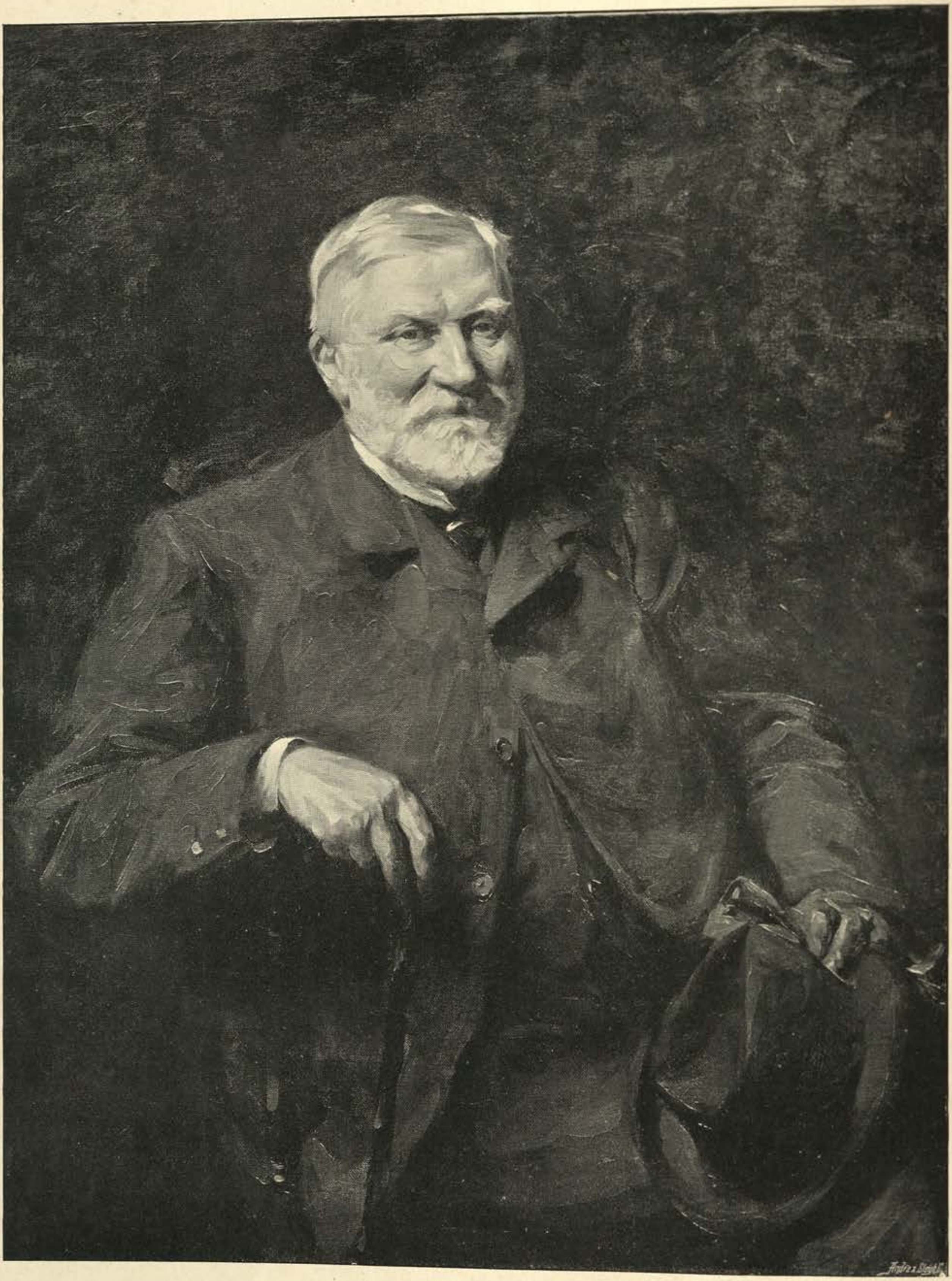
MARIANNE STOKES.


Henriette Ronner.
1903.

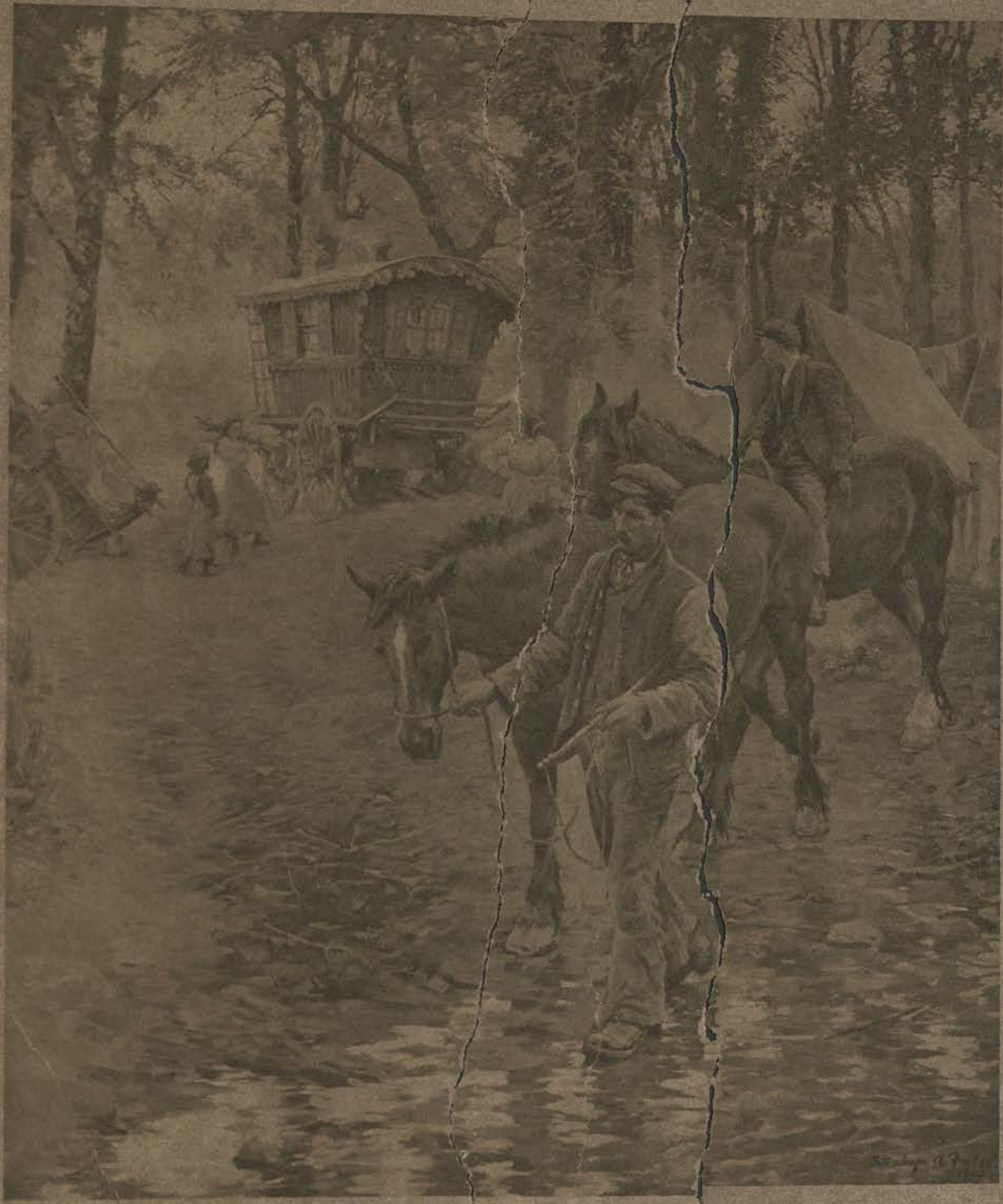
18 x 16

THE LADY-BIRD.

MADAME HENRIETTE RONNER, R.I.


Andre & Sleigh

S. A. LESLIE MELVILLE, ESQ.
FRANK BRAMLEY, A.R.A.



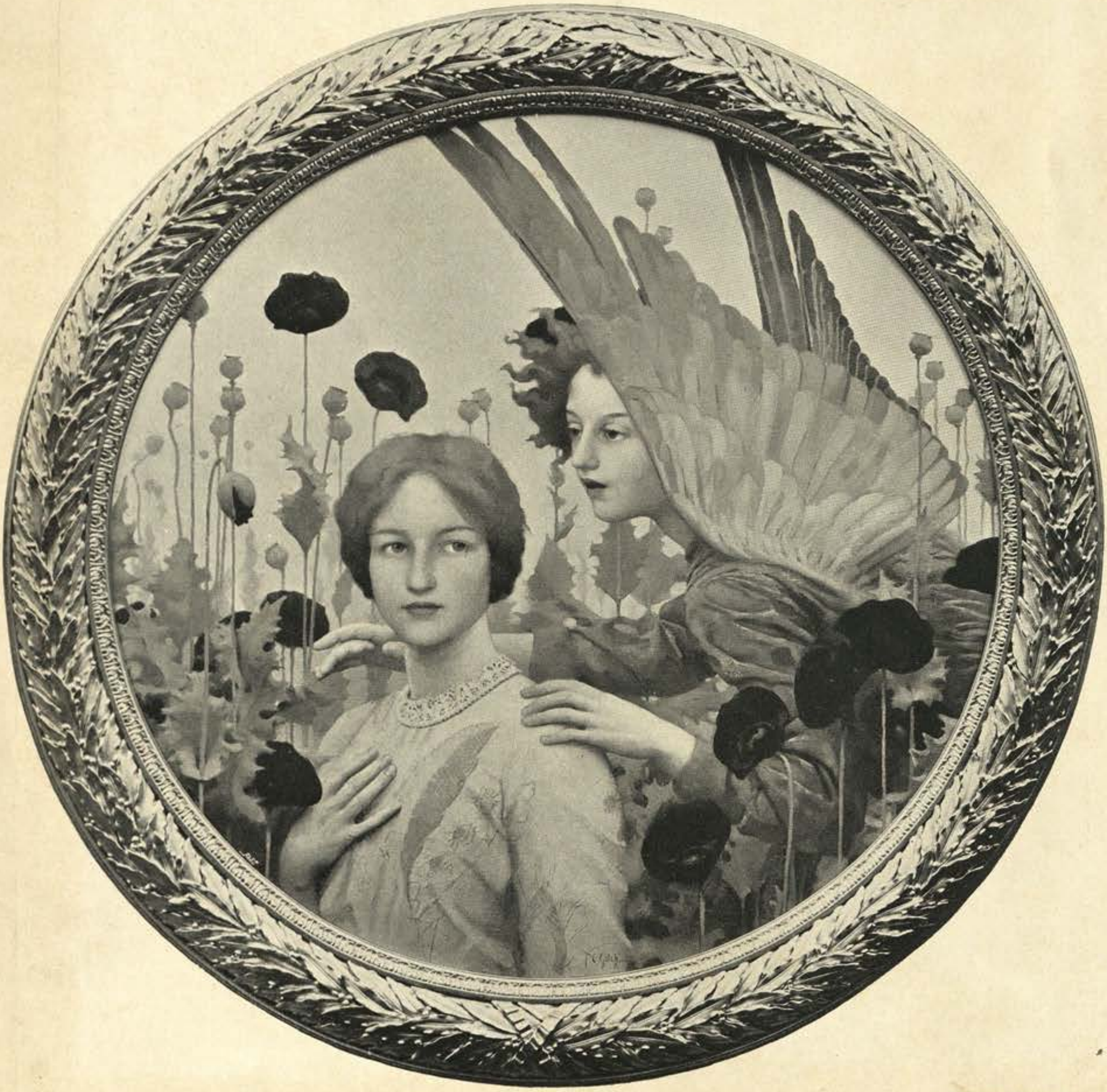
NOMADS.

STANHOPE A. FORBES, A.R.A.

OF THE
ASIATIC

ROYAL ACADEMY PICTURES, 1903.

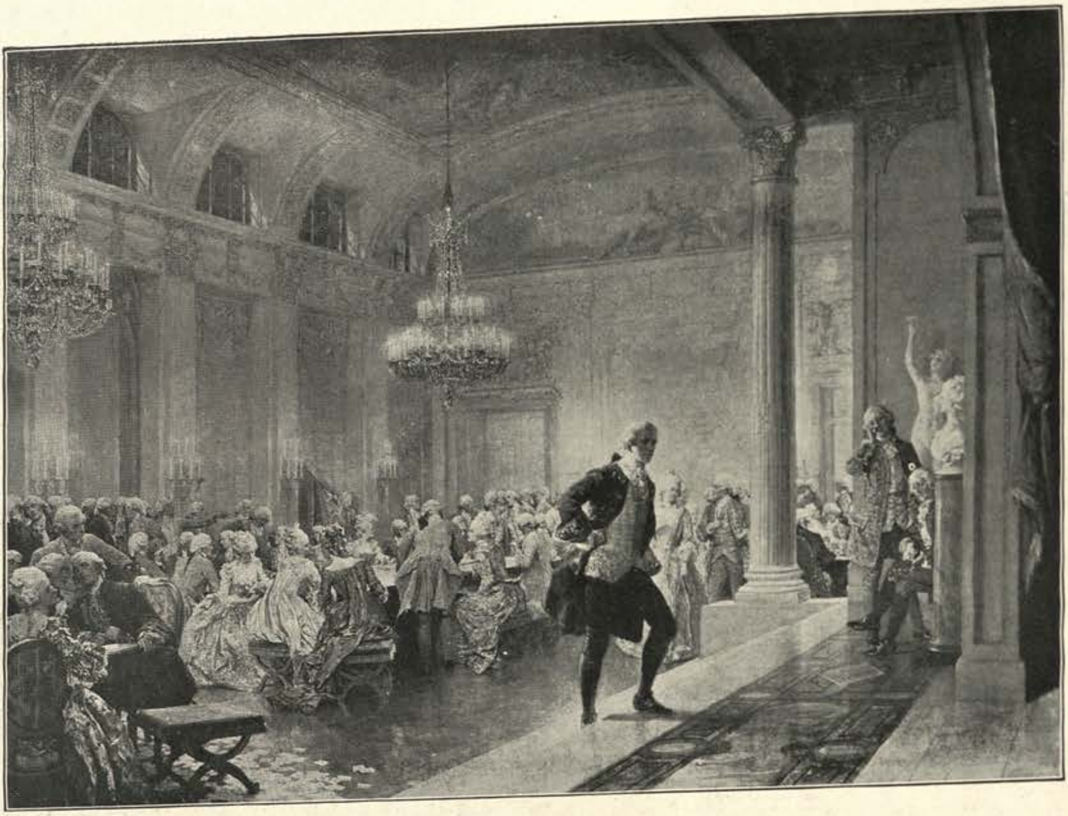
PART II.



32 INCHES DIAMETER

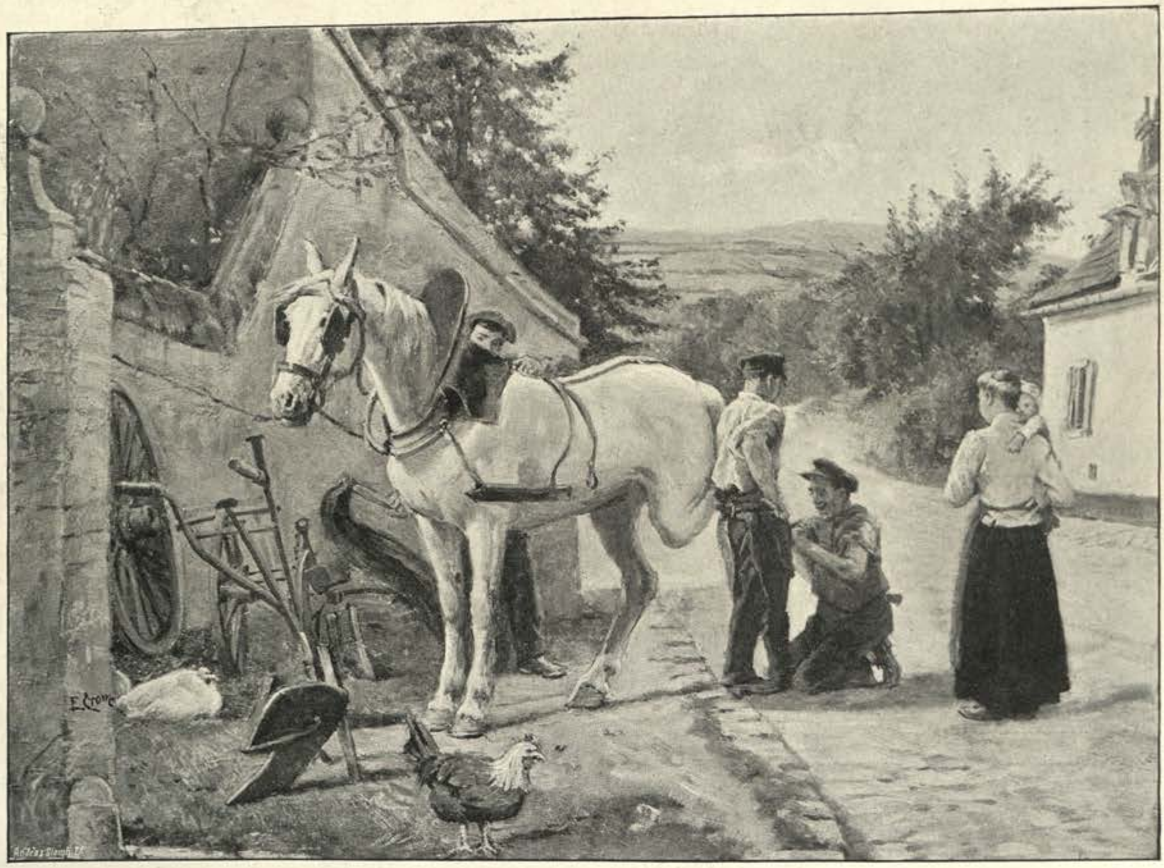
THE MESSAGE.
T. C. GOTCH.

[Copyright is in every case strictly reserved.]



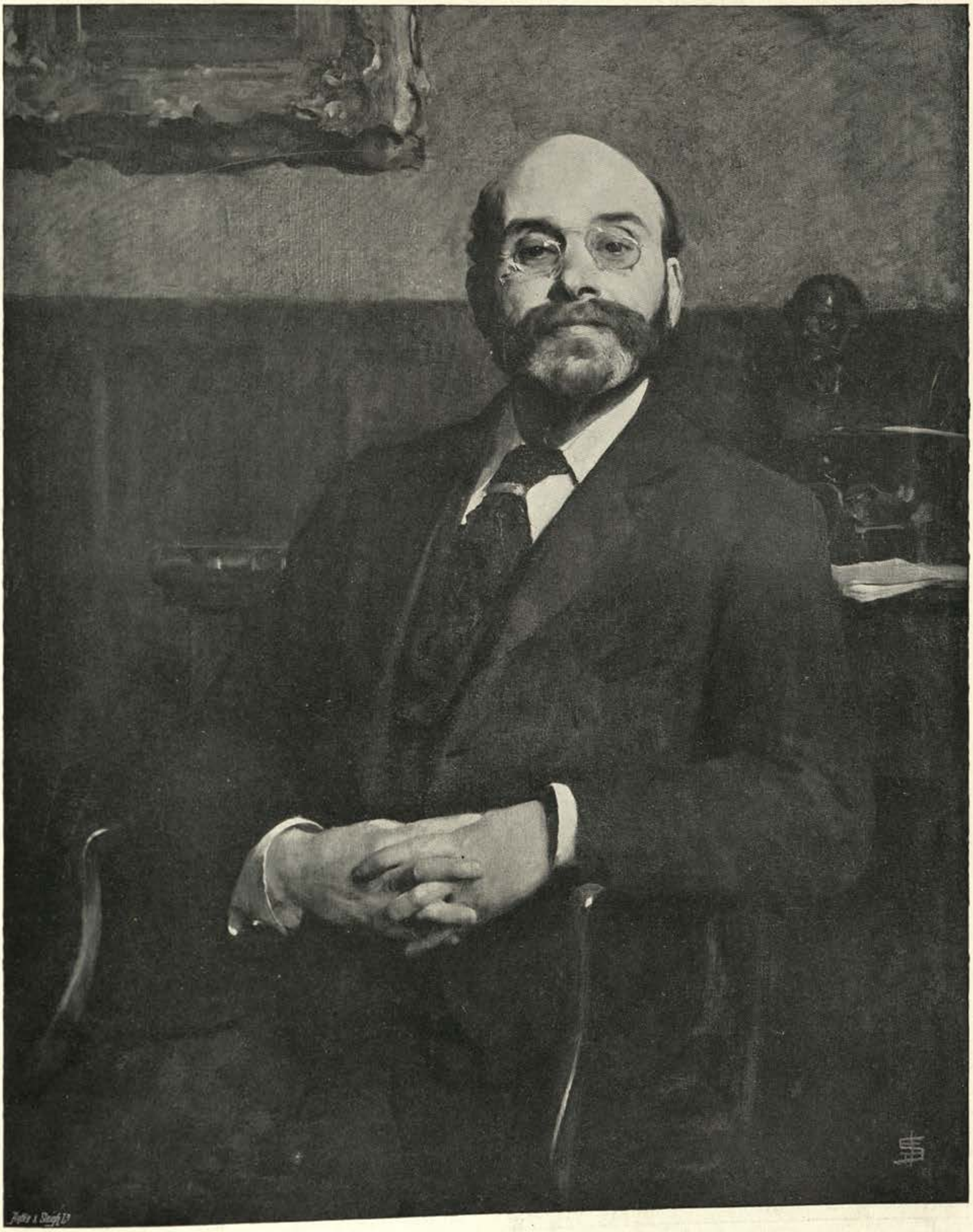
PLAYED OUT.

TALBOT HUGHES.



THE VILLAGE FARRIER. 17 x 12

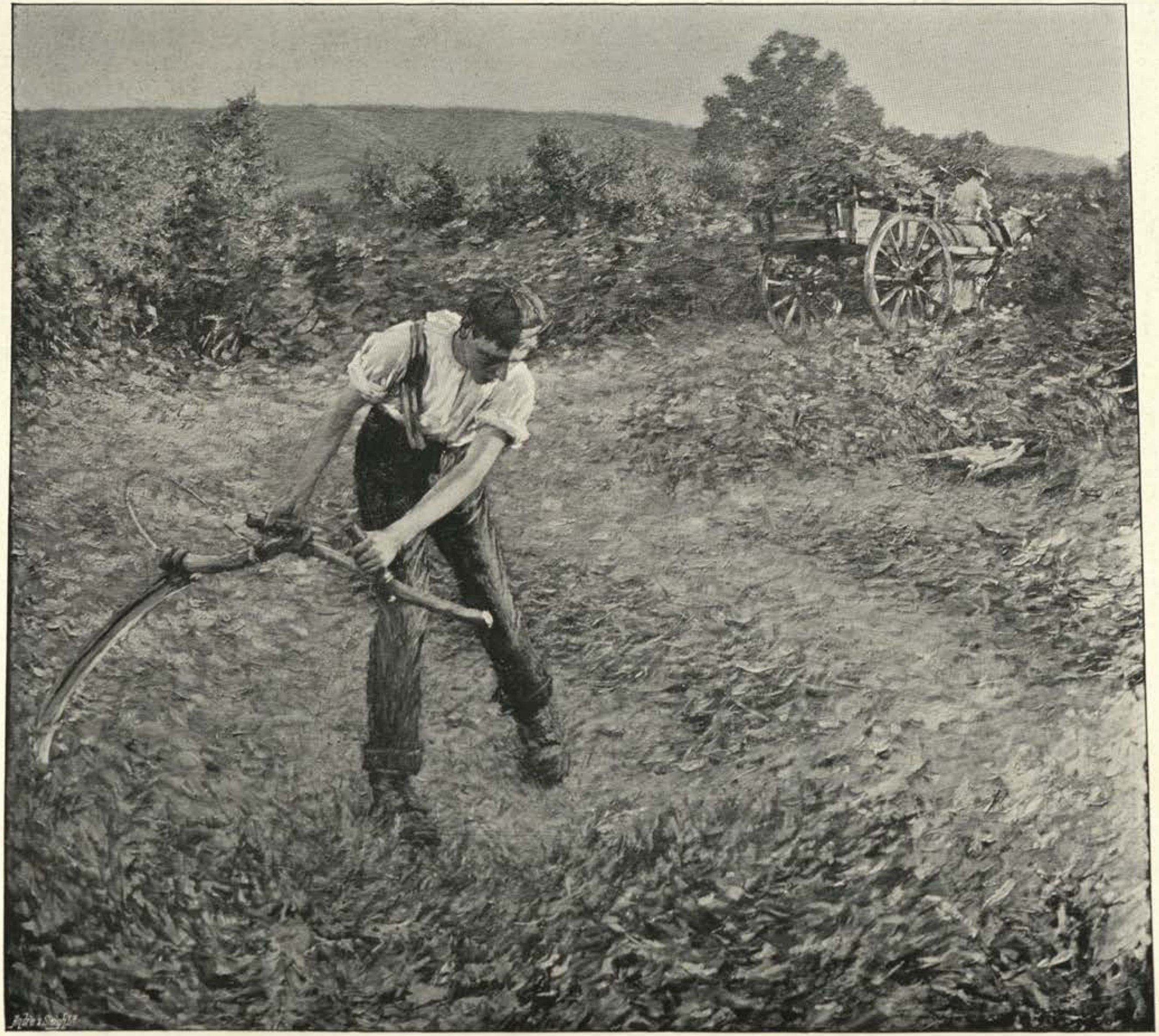
EYRE CROWE, A.R.A.



42 x 36

J. H. LEVY, ESQ.

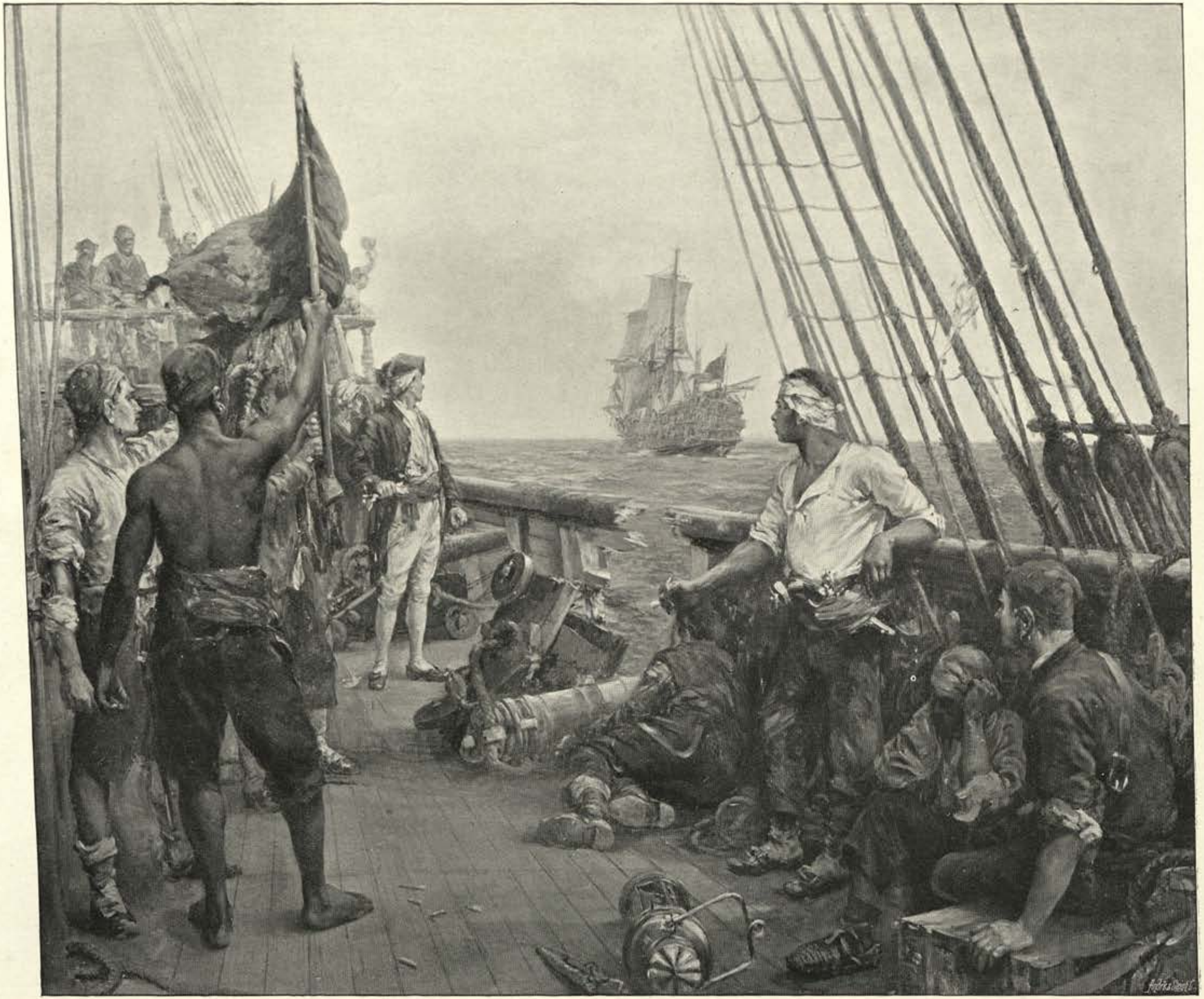
SOLOMON J. SOLOMON, A.R.A.



MOWING BRACKEN.

H. H. LA THANGUE, A.R.A.

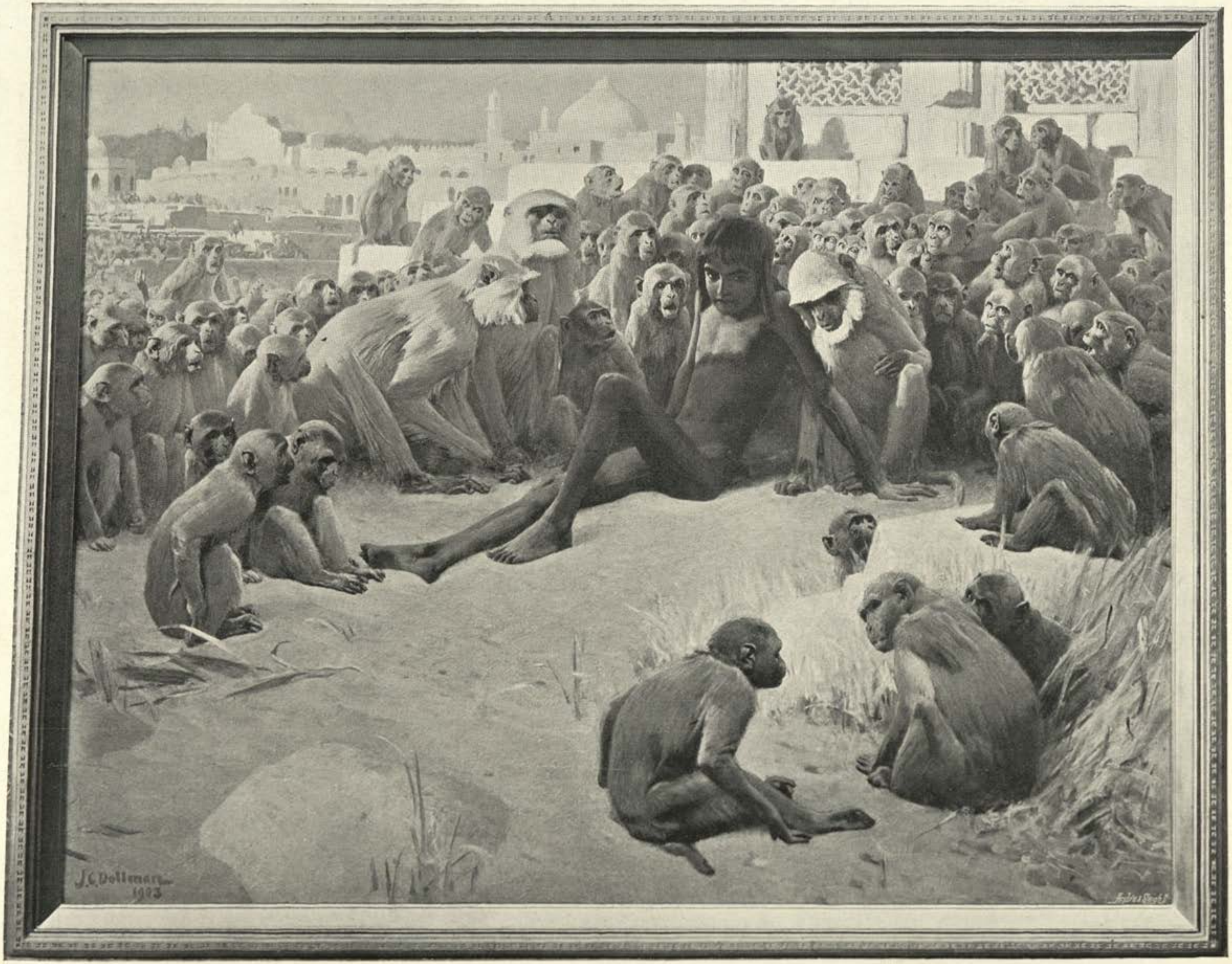
57 x 51



72 x 60

DEFIANCE.

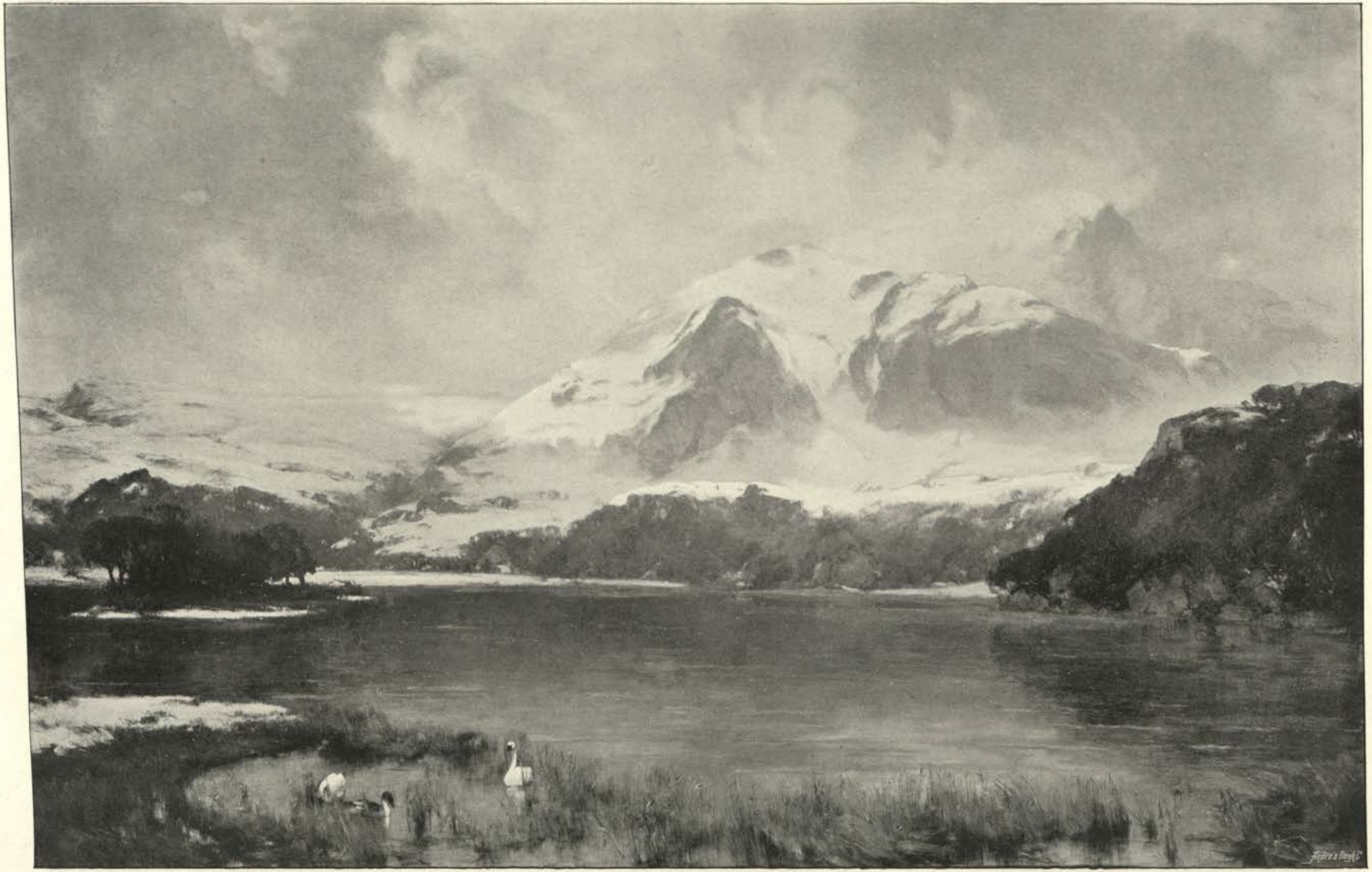
BERNARD F. GRIBBLE.


J.C. Dollman
1903

72 x 54

MOWGLI MADE LEADER OF THE BANDAR-LOG.

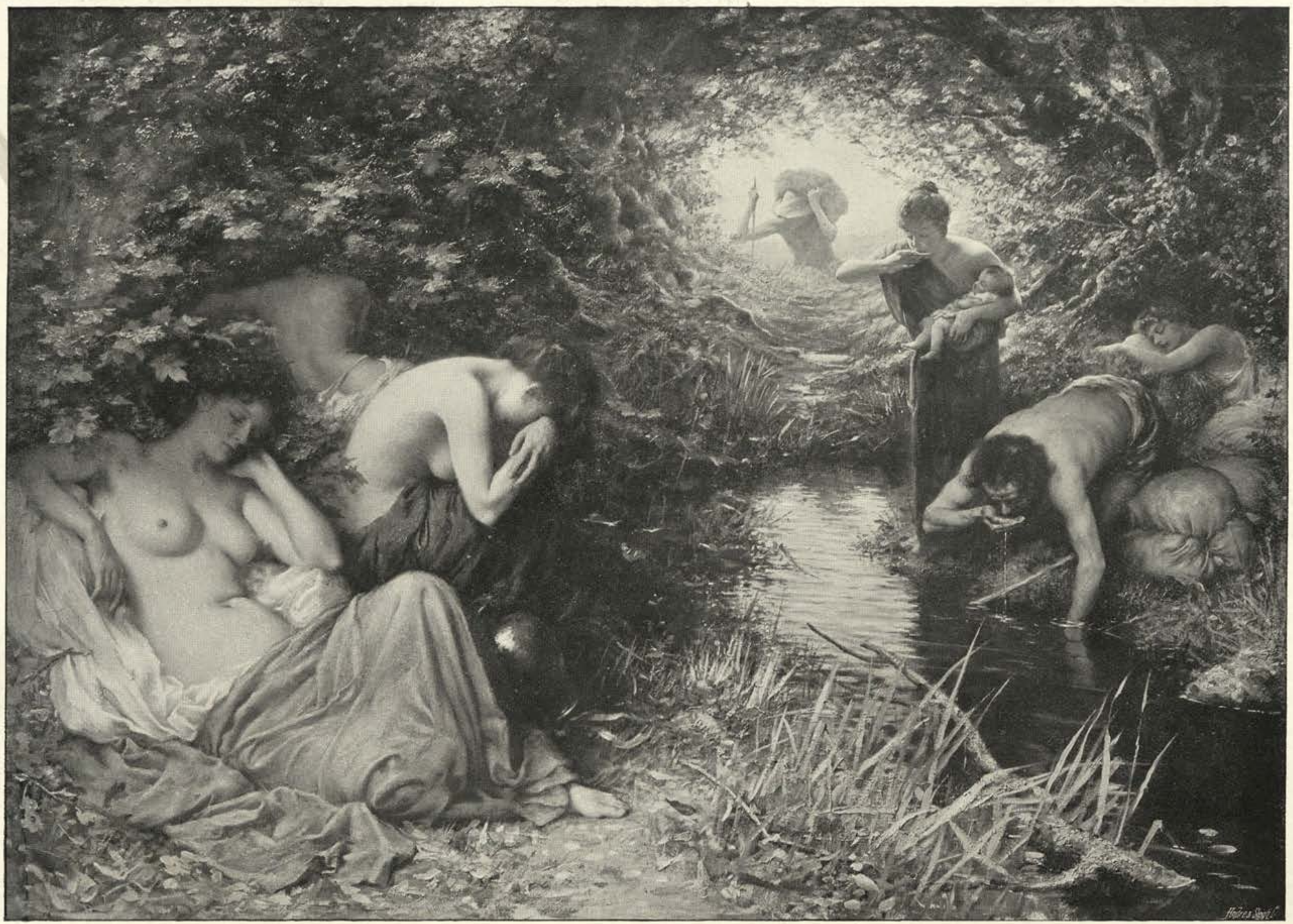
J. C. DOLLMAN, R.I.


André & Sleigh Ld

96 x 60

WINTER.

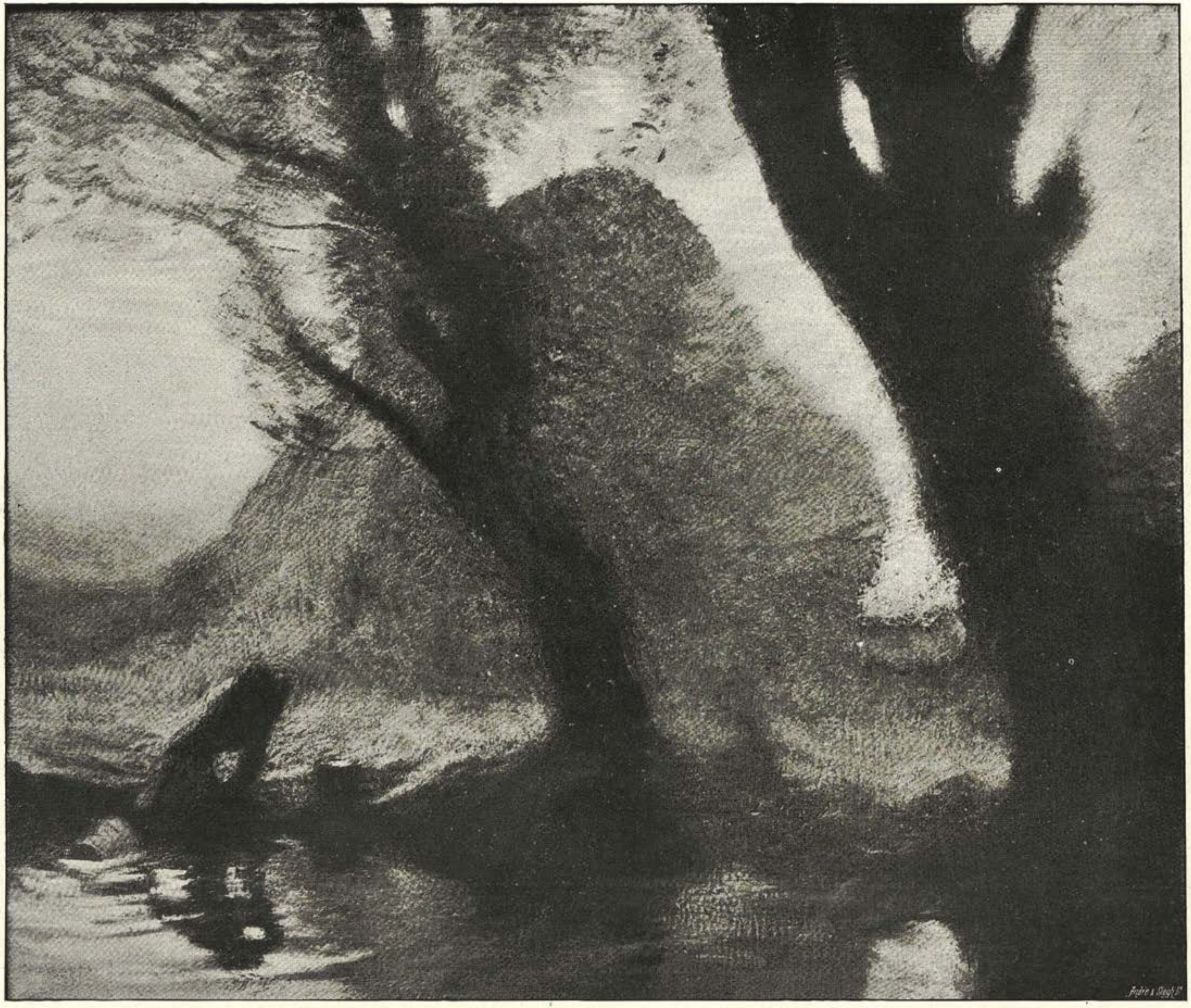
DAVID FARQUHARSON, A.R.S.A.



THE WATERS OF LETHE.

T. B. KENNINGTON.

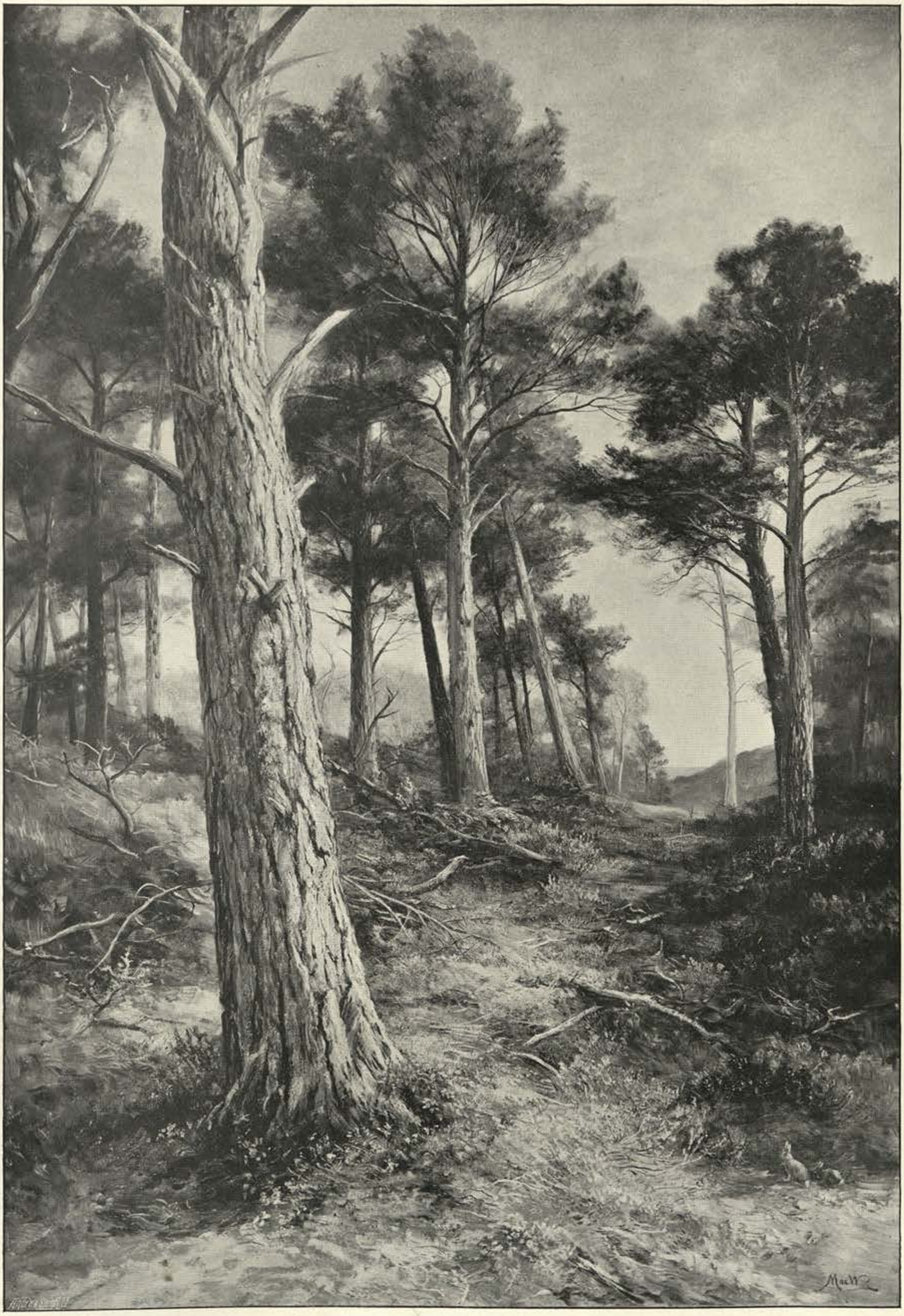
72 x 54



29 x 24

DUSK.

George Clausen, A.R.A.

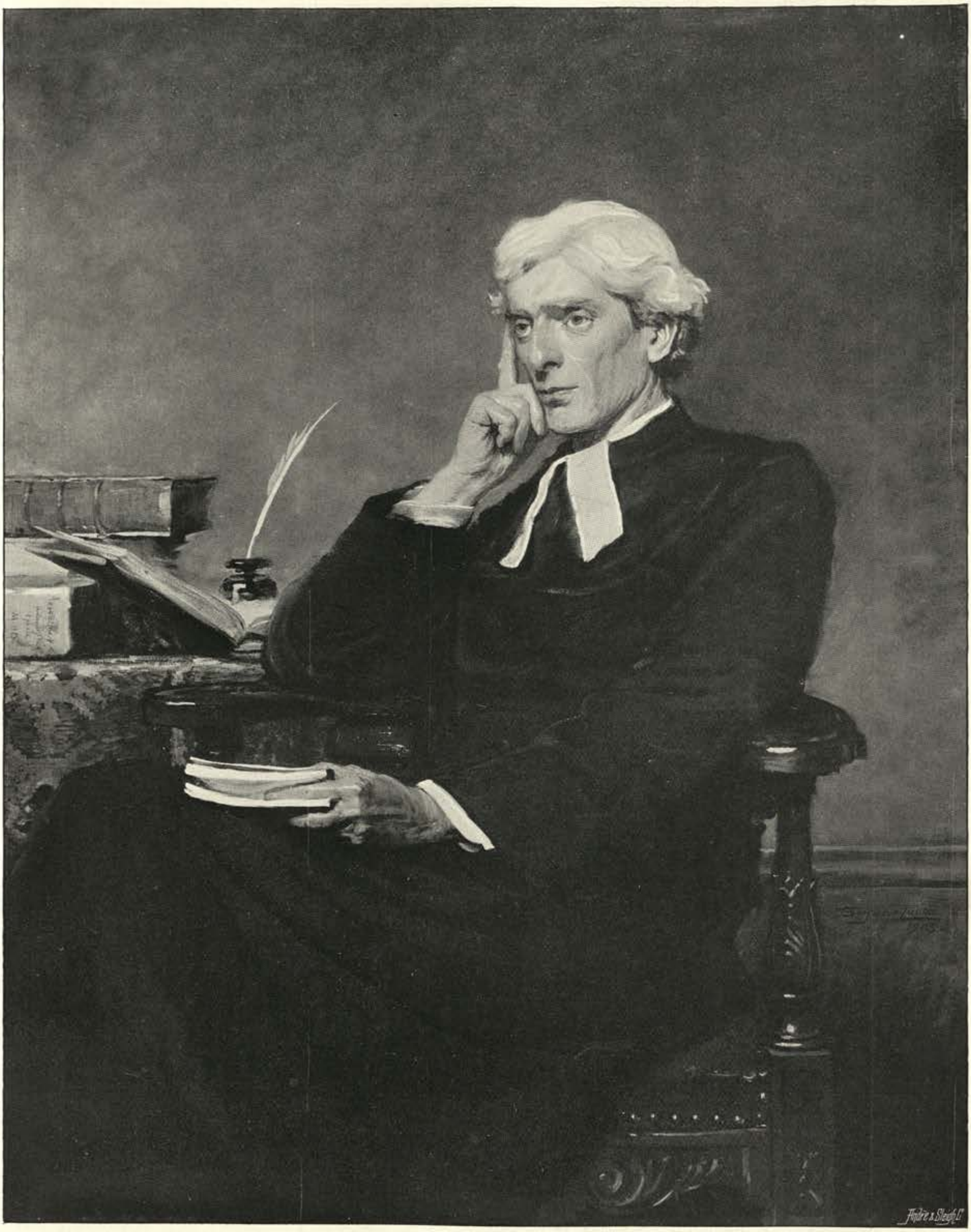


60 x 36

SCOTCH FIRS, ROTHIEMURCHUS.

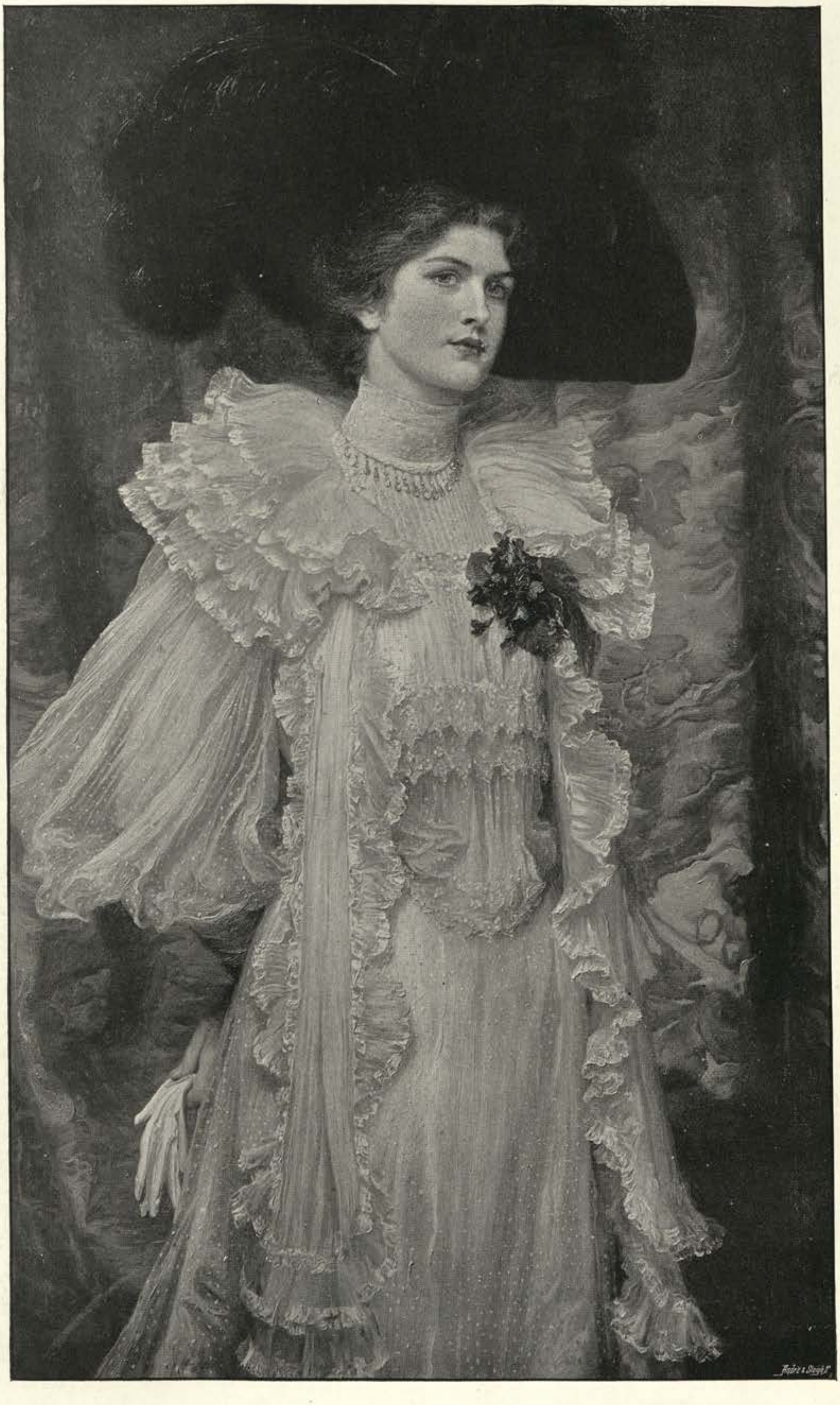
J. MACWHIRTER, R.A.

By Permission of T. McLean, Esq., the owner of the Picture.


André & Sleigh Ld

THE REV. WM. GUNION RUTHERFORD, LL.D.

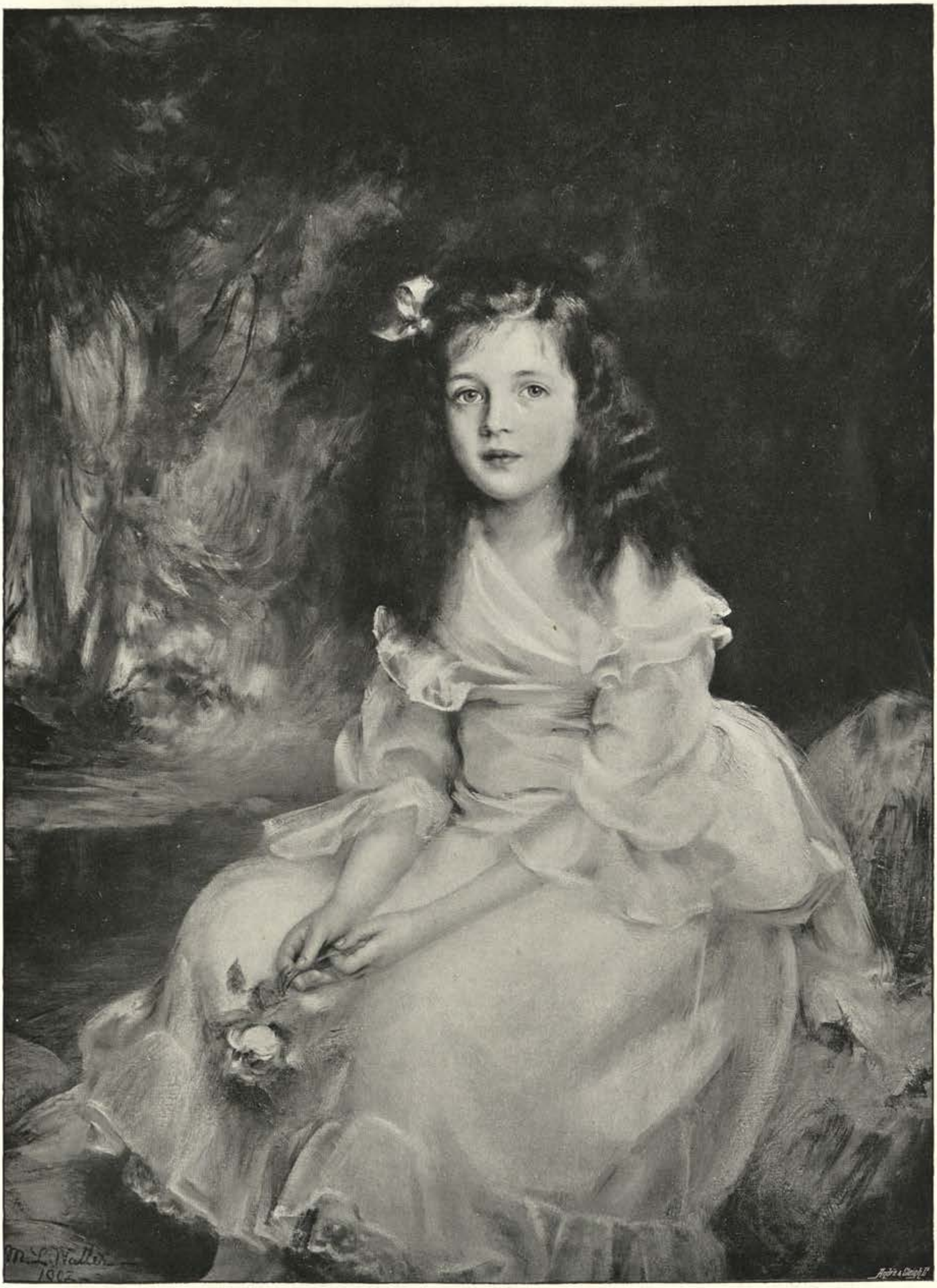
J. Seymour Lucas, R.A.



ONE OF OUR CONQUERORS. 48 x 31

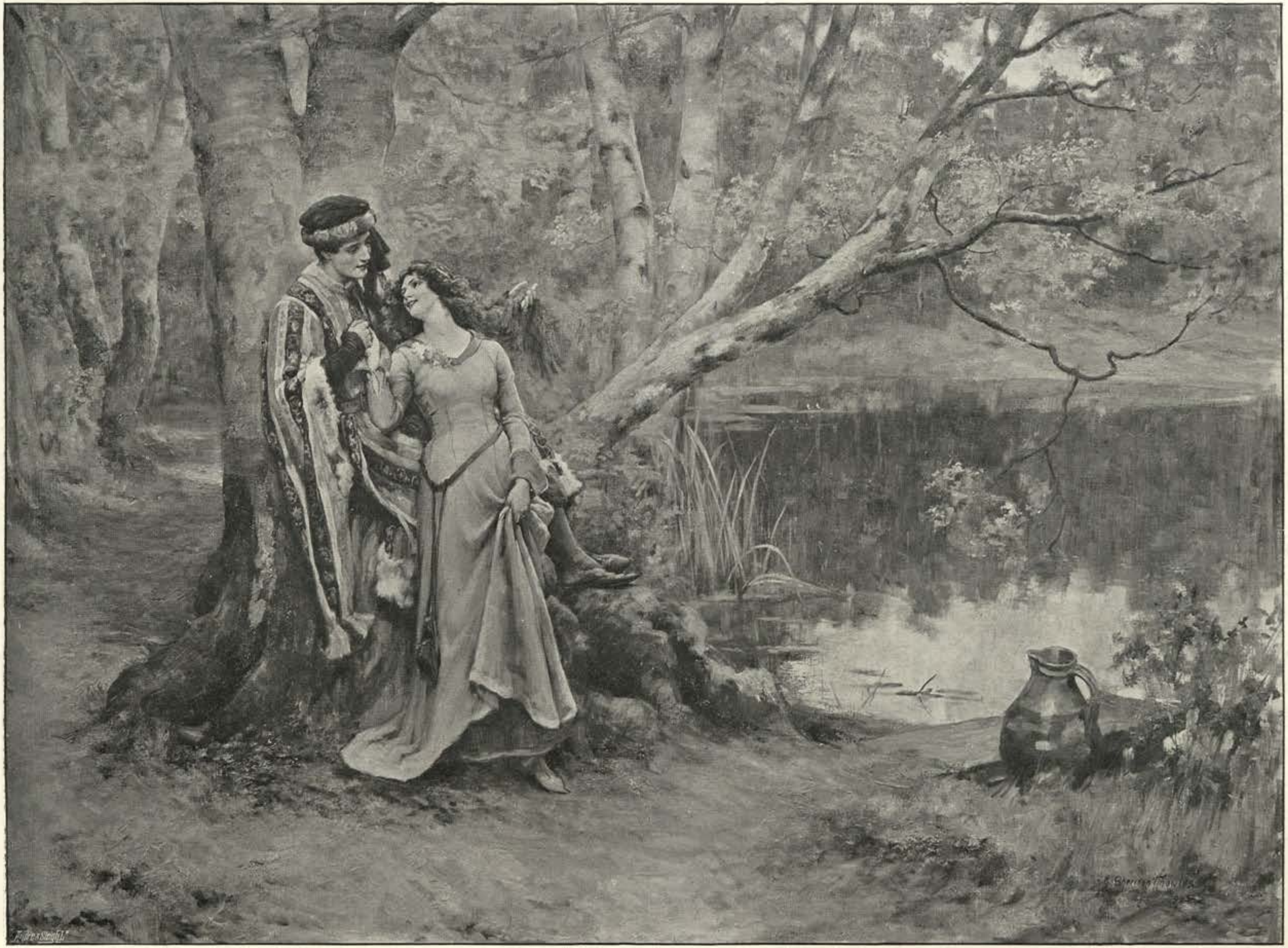
FRANK DICKSEE, R.A.

By Permission of Messrs. Thos. Agnew and Sons, who will publish an important mezzotint of the picture.


M. L. Waller
André & Sleigh Ld

45 x 34

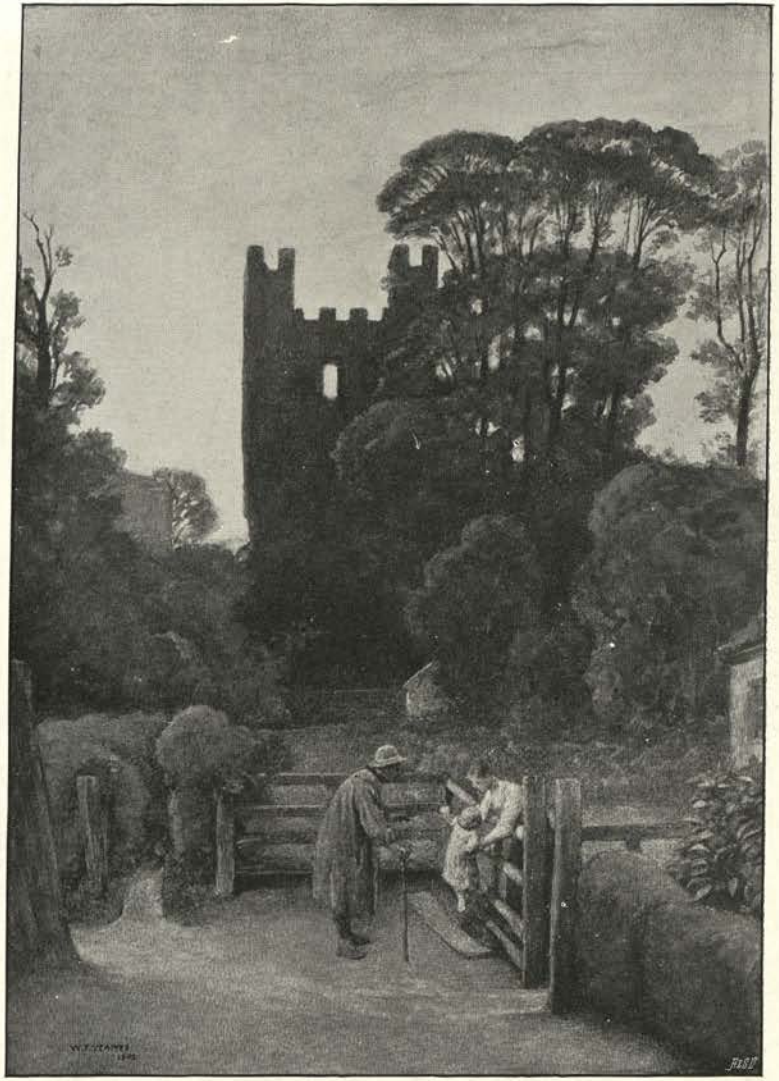
HILDEGARDE, DAUGHTER OF ERNEST
MEYSEY THOMPSON, ESQ.
MARY L. WALLER.



50 x 37

FAR FROM COURT AND FREE FROM CARE.

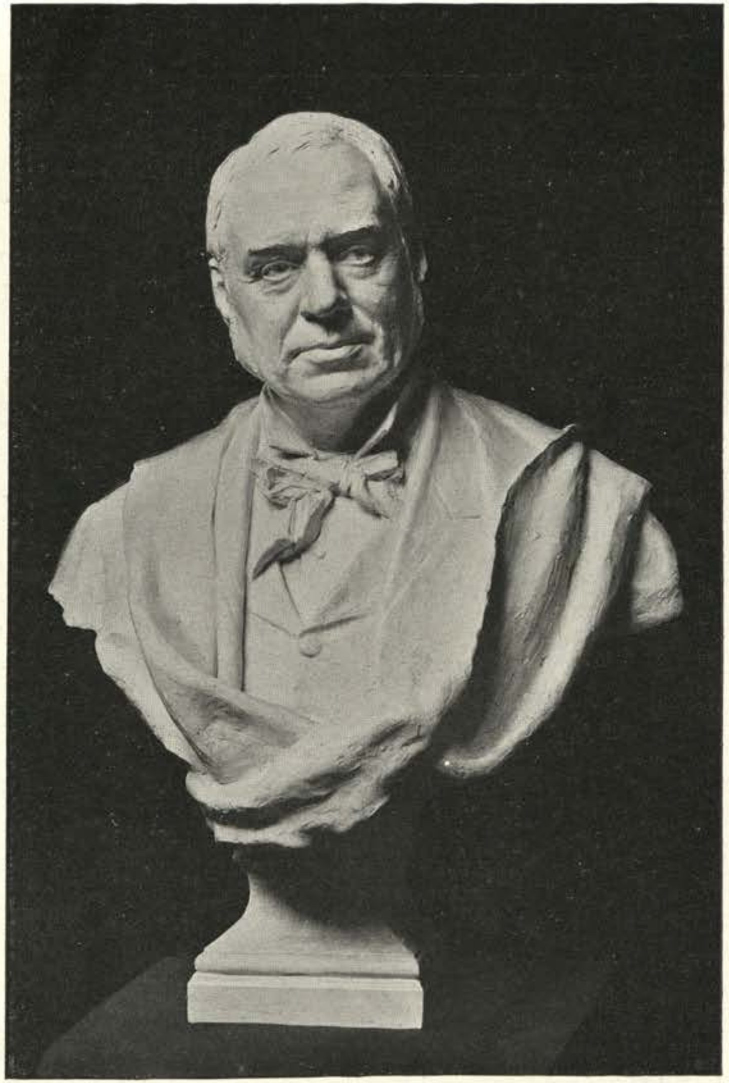
G. SHERIDAN KNOWLES, R.I.



19 x 13¼

THE CLOSE OF DAY.

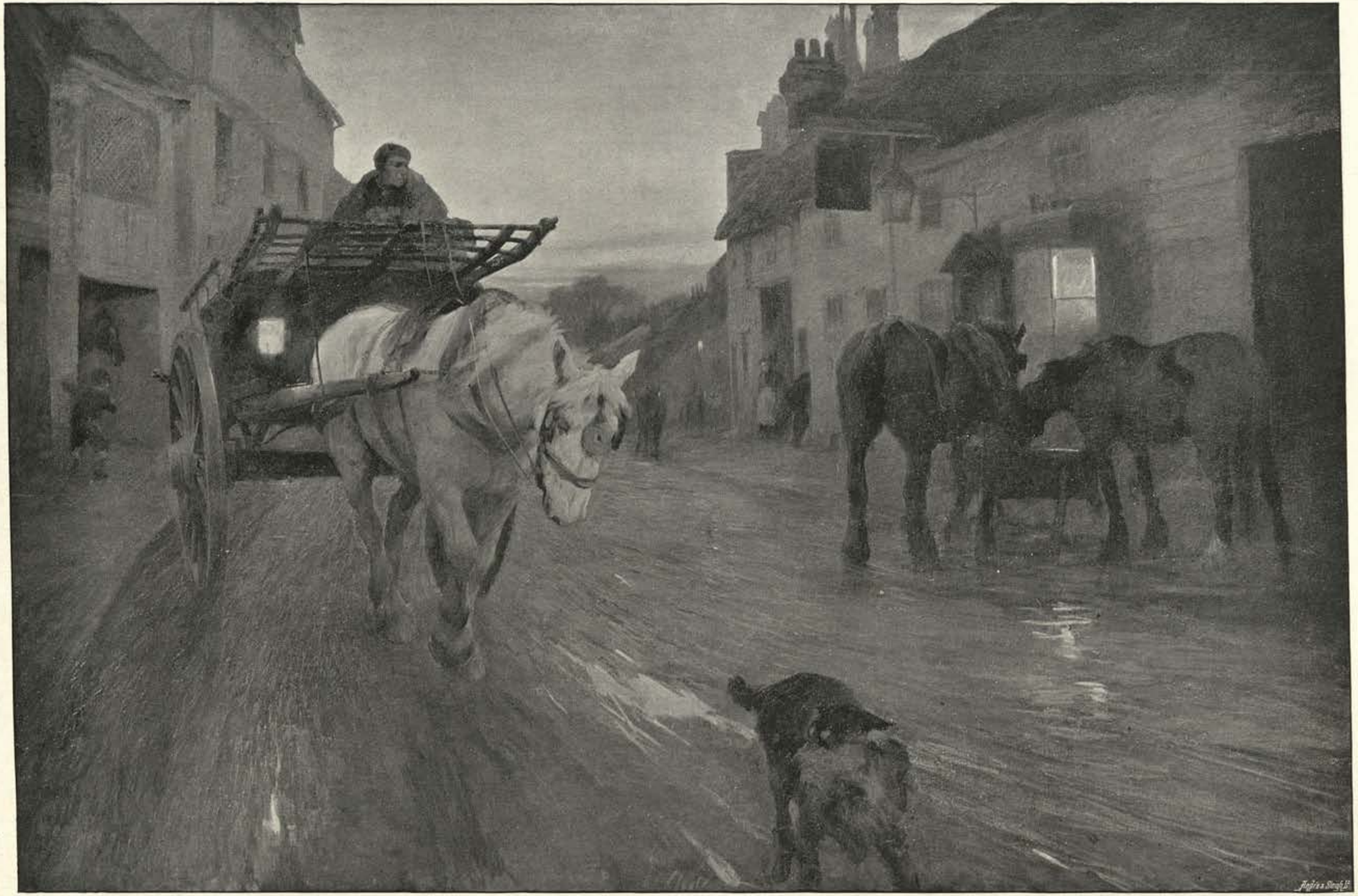
W F. YEAMES, R.A.



LIFE SIZE

SIR JOHN WILLIAMS, BART., M.D.

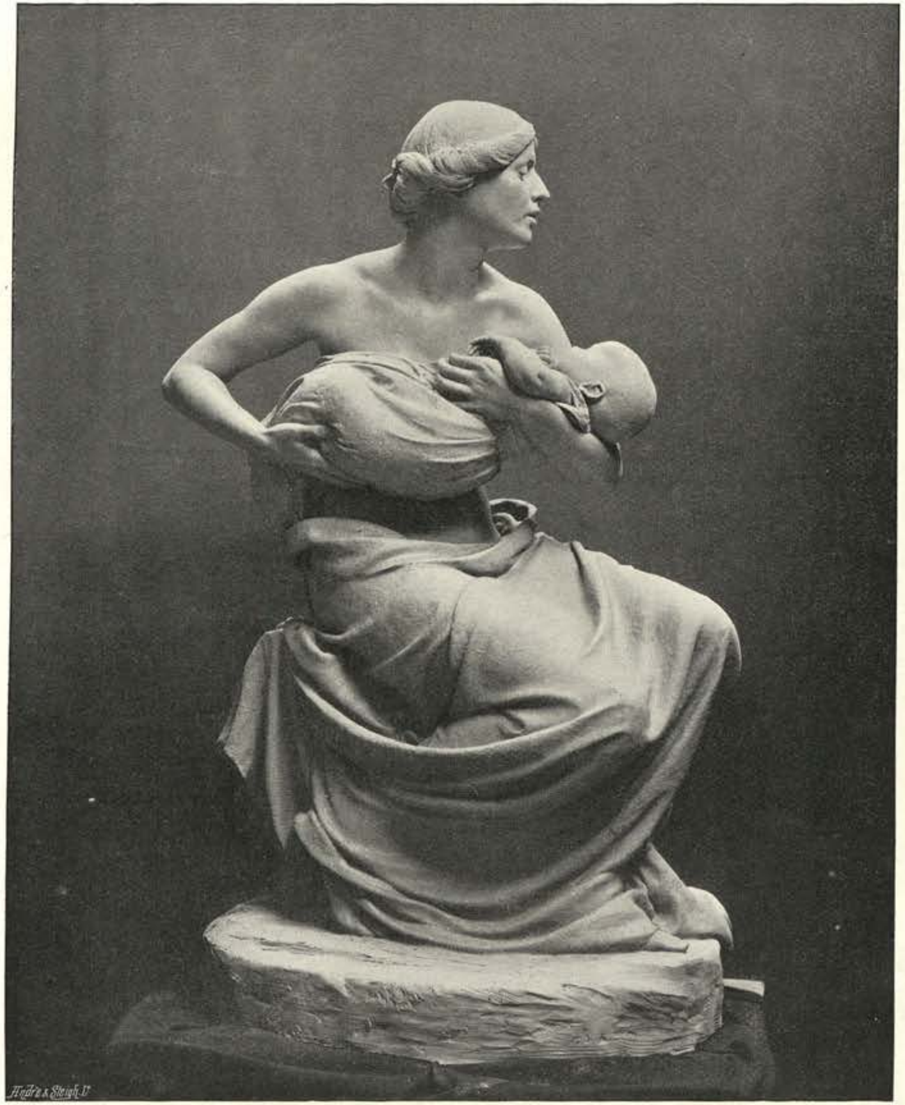
W. GOSCOMBE JOHN, A.R.A.



72 x 48

THE VILLAGE STREET.

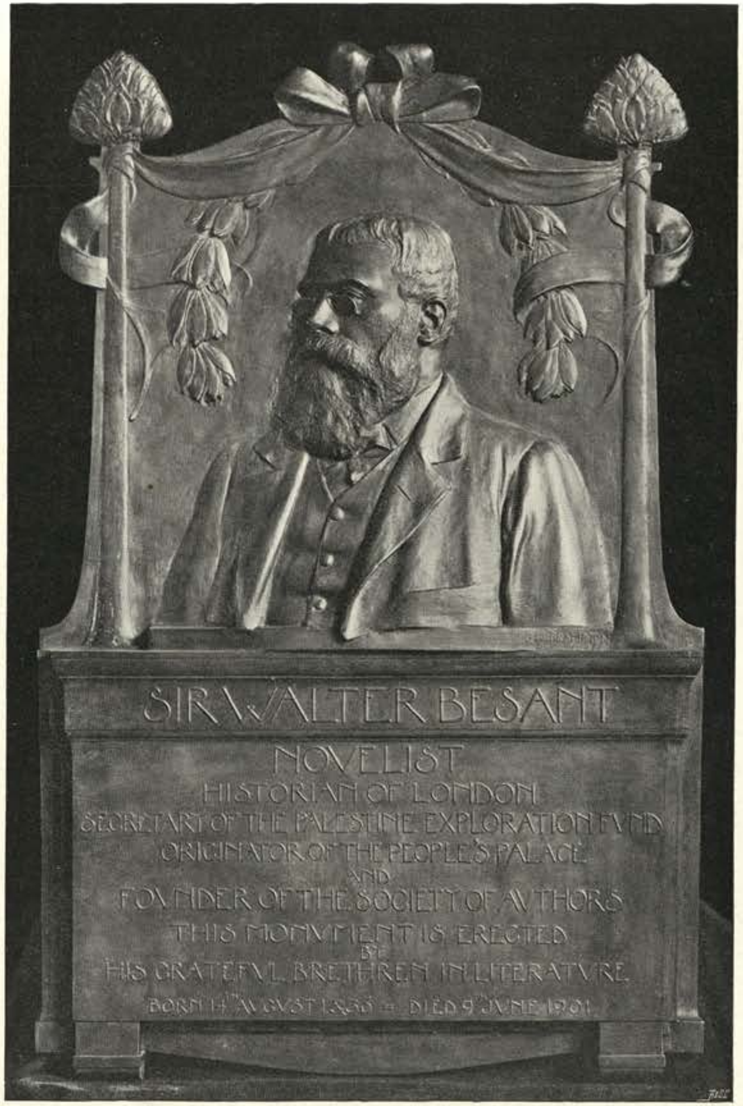
Lucy E. Kemp Welch,' R.B.A.


André & Sleigh Ld

5 Feet

MOTHER AND CHILD.

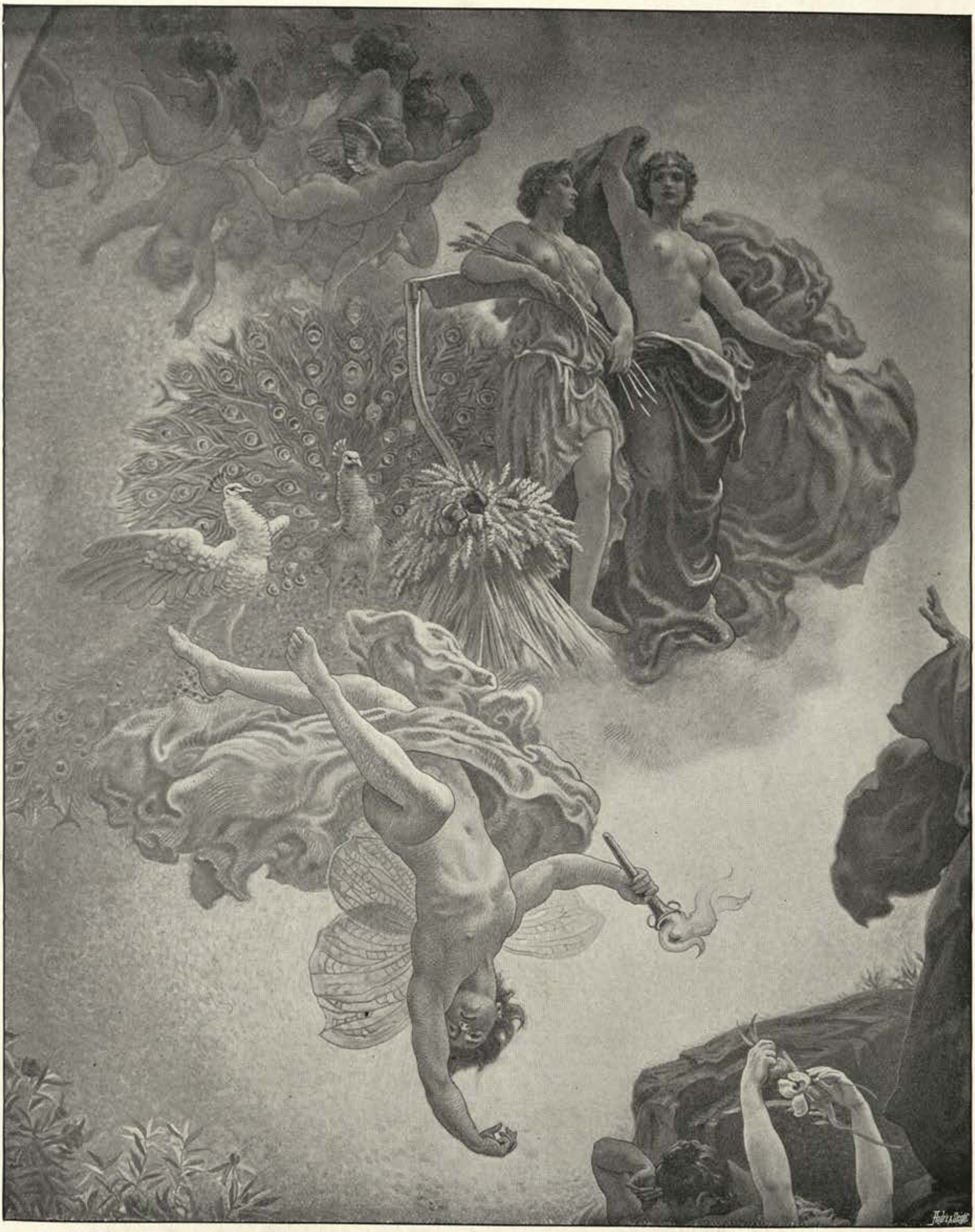
Albert Toft.


SIR WALTER BESANT
NOVELIST
HISTORIAN OF LONDON
SECRETARY OF THE PALESTINE EXPLORATION FVND
ORIGINATOR OF THE PEOPLE'S PALACE
AND
FOVNDER OF THE SOCIETY OF AVTHORS
THIS MONVMENT IS ERECTED
BY
HIS GRATEFVL BRETHREN IN LITERATVRE
BORN 14TH AVGVST 1836 + DIED 9TH JVNE 1901

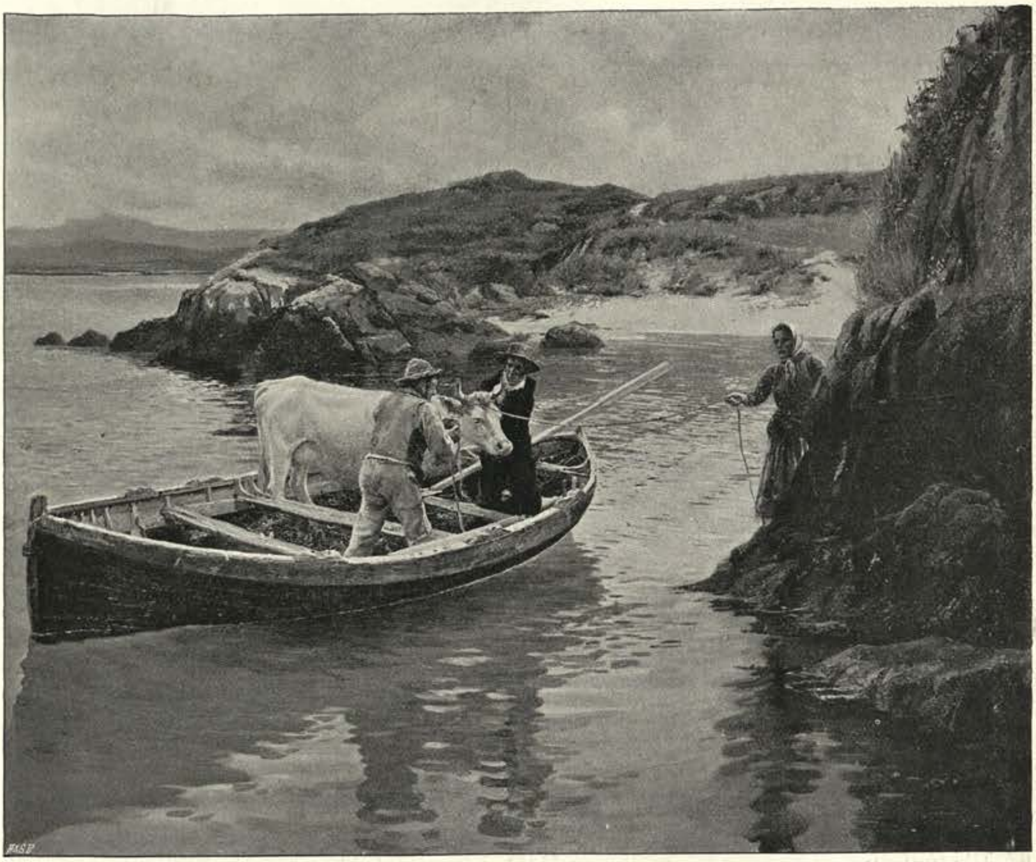
4 Feet

MEMORIAL TO SIR WALTER BESANT.

George Frampton, R.A.

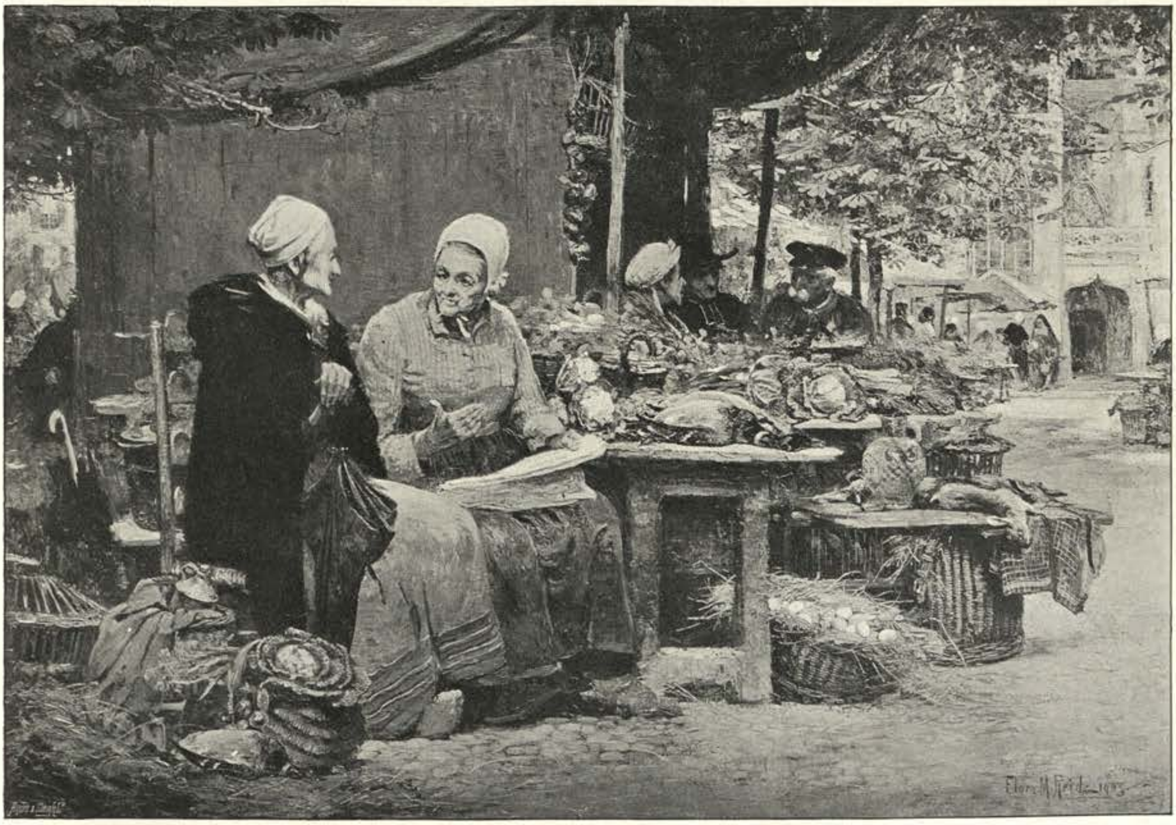


GROUP FROM A CEILING (30 x 20 FEET OVAL) PAINTED FOR THE LIVERY HALL OF THE DRAPERS' COMPANY, LONDON, THE OIL-COLOUR DESIGN FOR WHICH IS EXHIBITED IN THE ROYAL ACADEMY, UNDER THE TITLE OF "PROSPERO SUMMONING NYMPHS AND DEITIES."
HERBERT DRAPER.



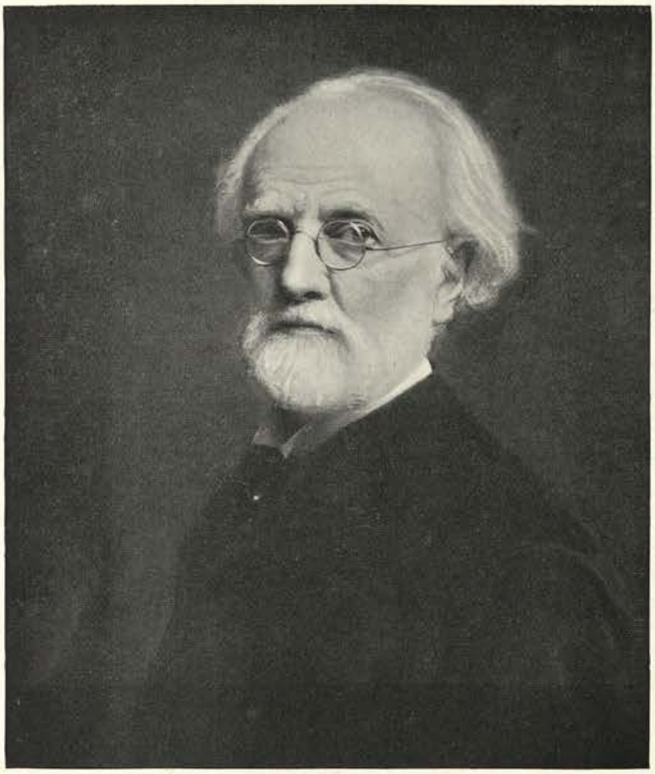
BACK FROM THE FAIR. 66 x 54

W. H. BARTLETT.


Flora M. Reid

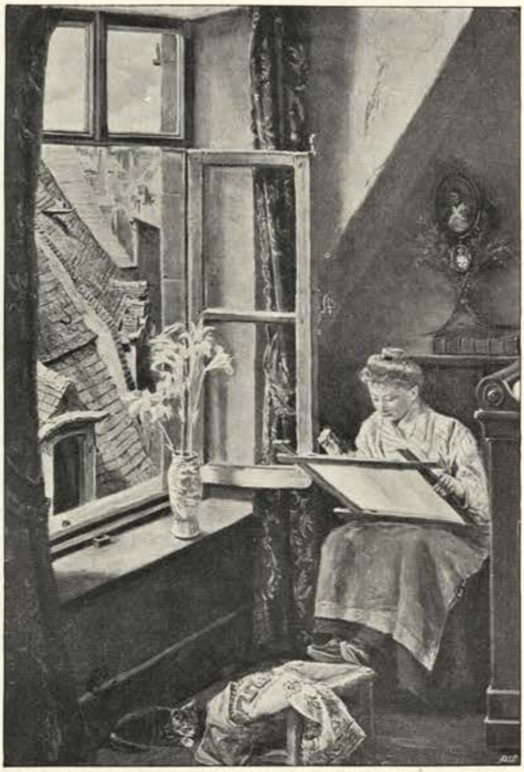
FRENCH POLITICIANS—ROYALIST AND REPUBLICAN. 52 x 36

FLORA M. REID.



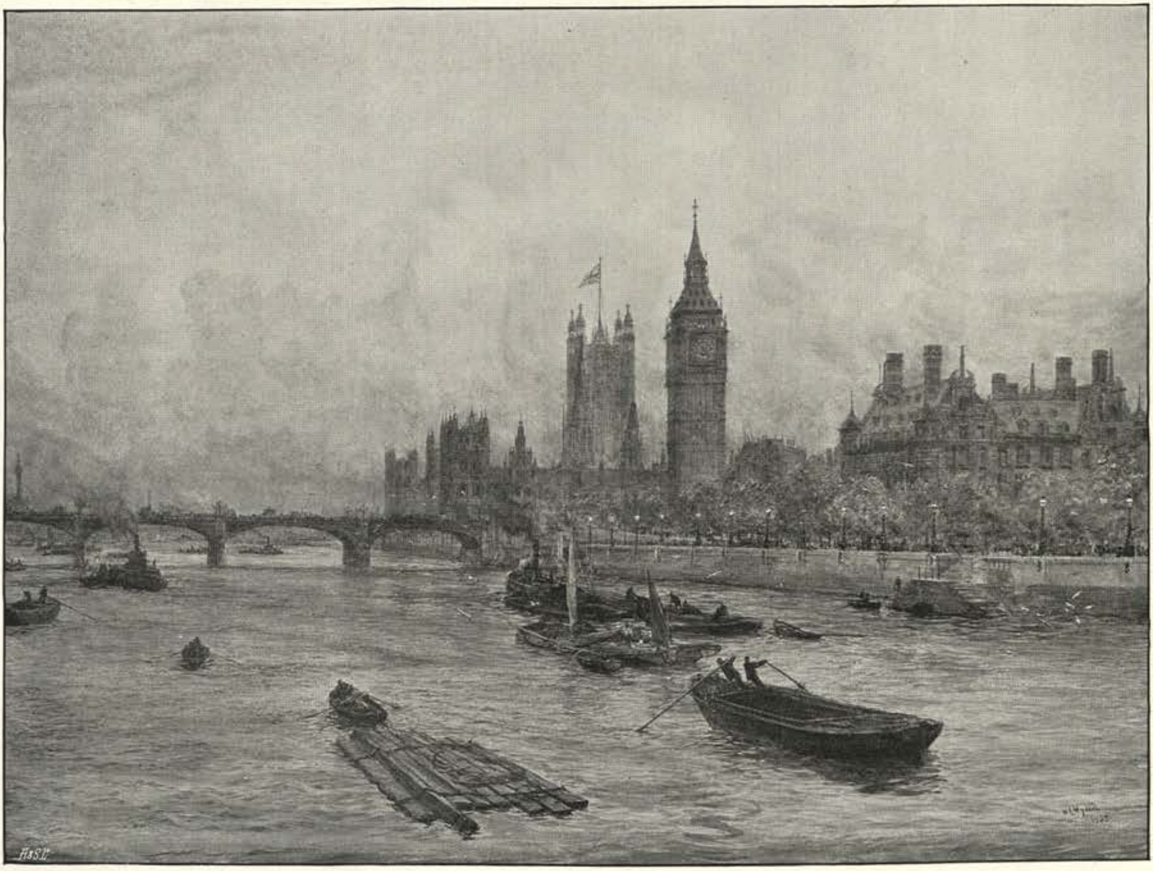
PORTRAIT OF THE ARTIST. 25 x 20

RUDOLF LEHMANN.



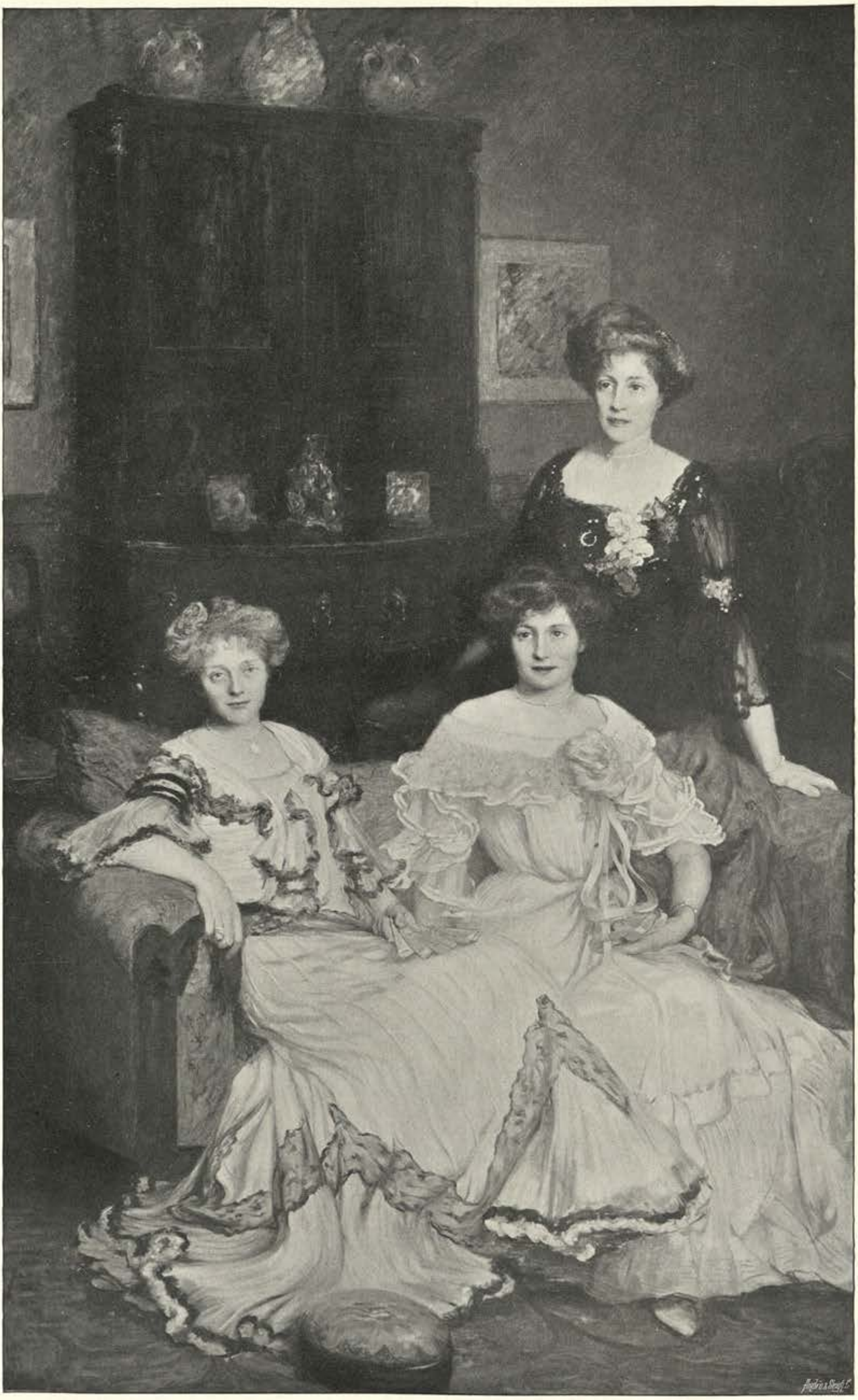
THE EMBROIDERESS. 36 x 28

EYRE CROWE, A.R.A.



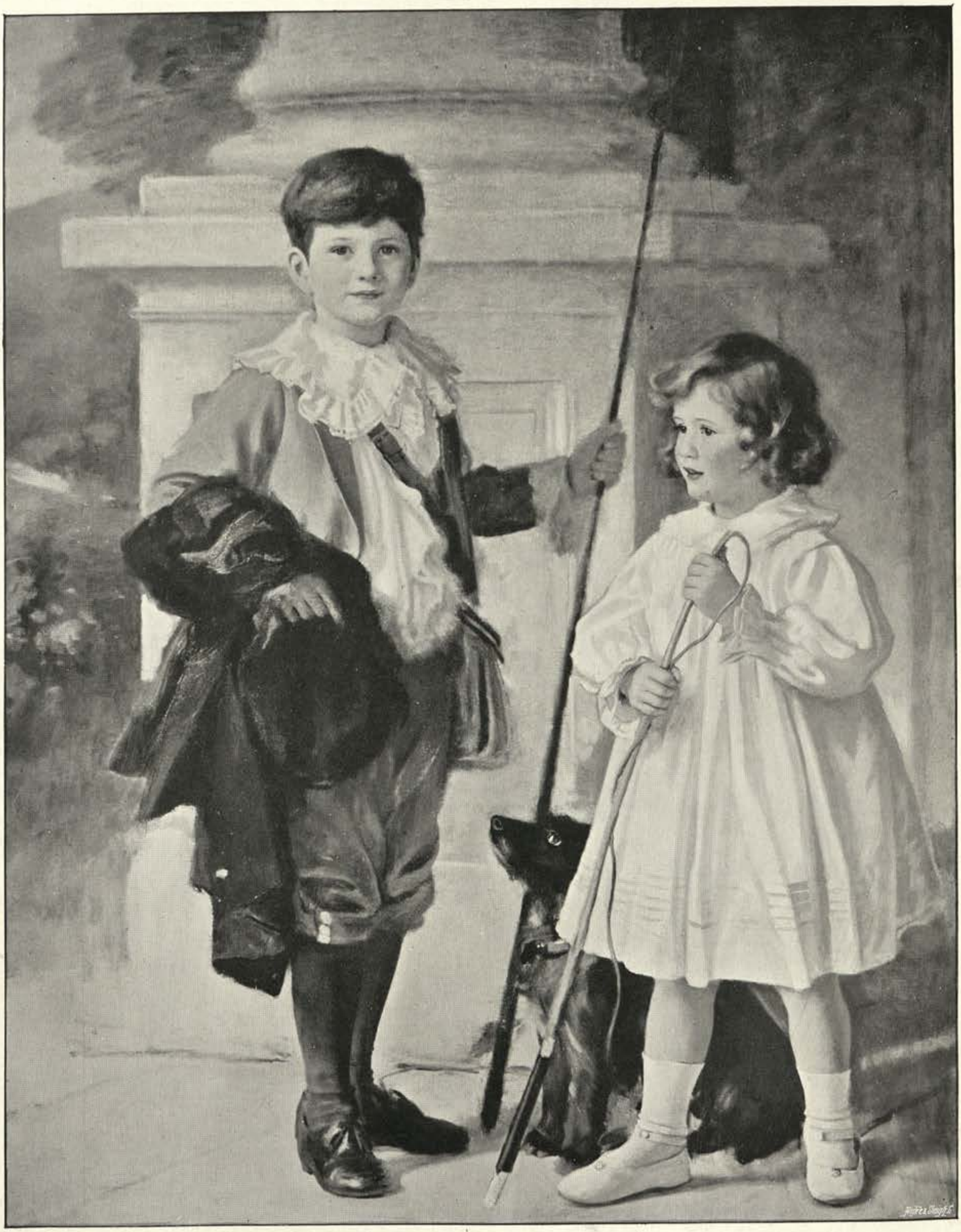
THE HUB OF THE EMPIRE *(Water Colour).* 40 x 30

W. L. WYLLIE, A.R.A.


André & Sleigh Ld

96 x 60

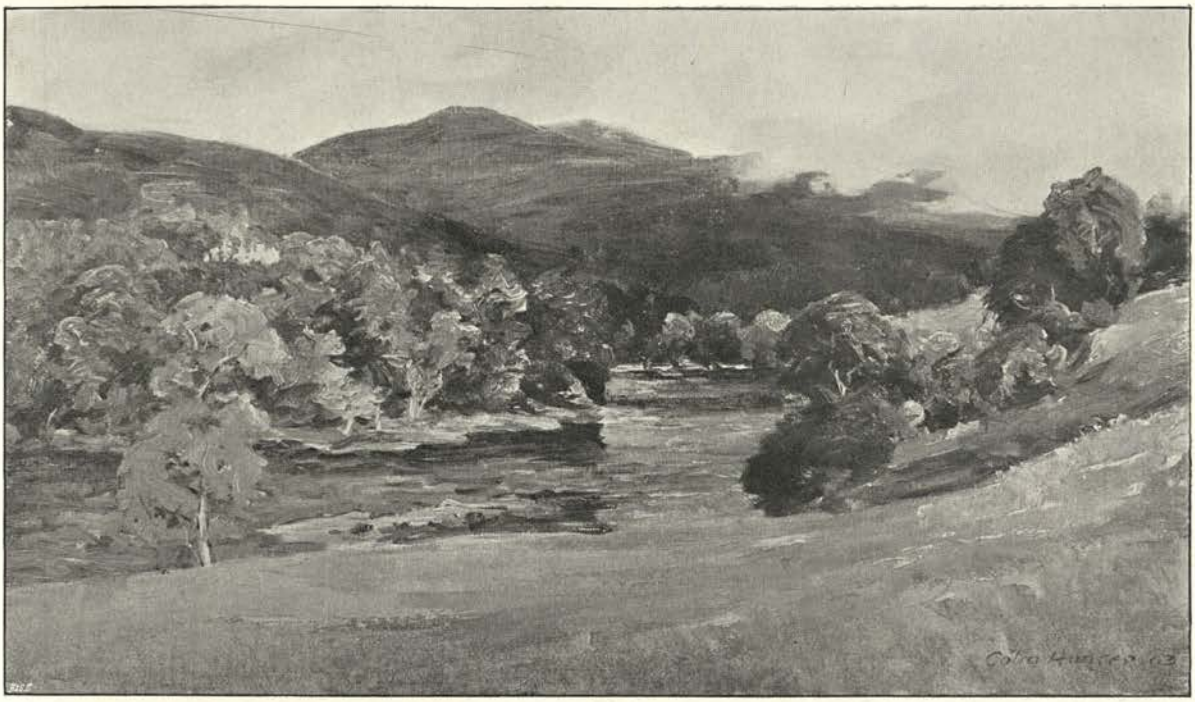
THE MISSES CRISP,
DAUGHTERS OF F. CRISP, ESQ.
CHARLES M. Q. ORCHARDSON.



56 x 44

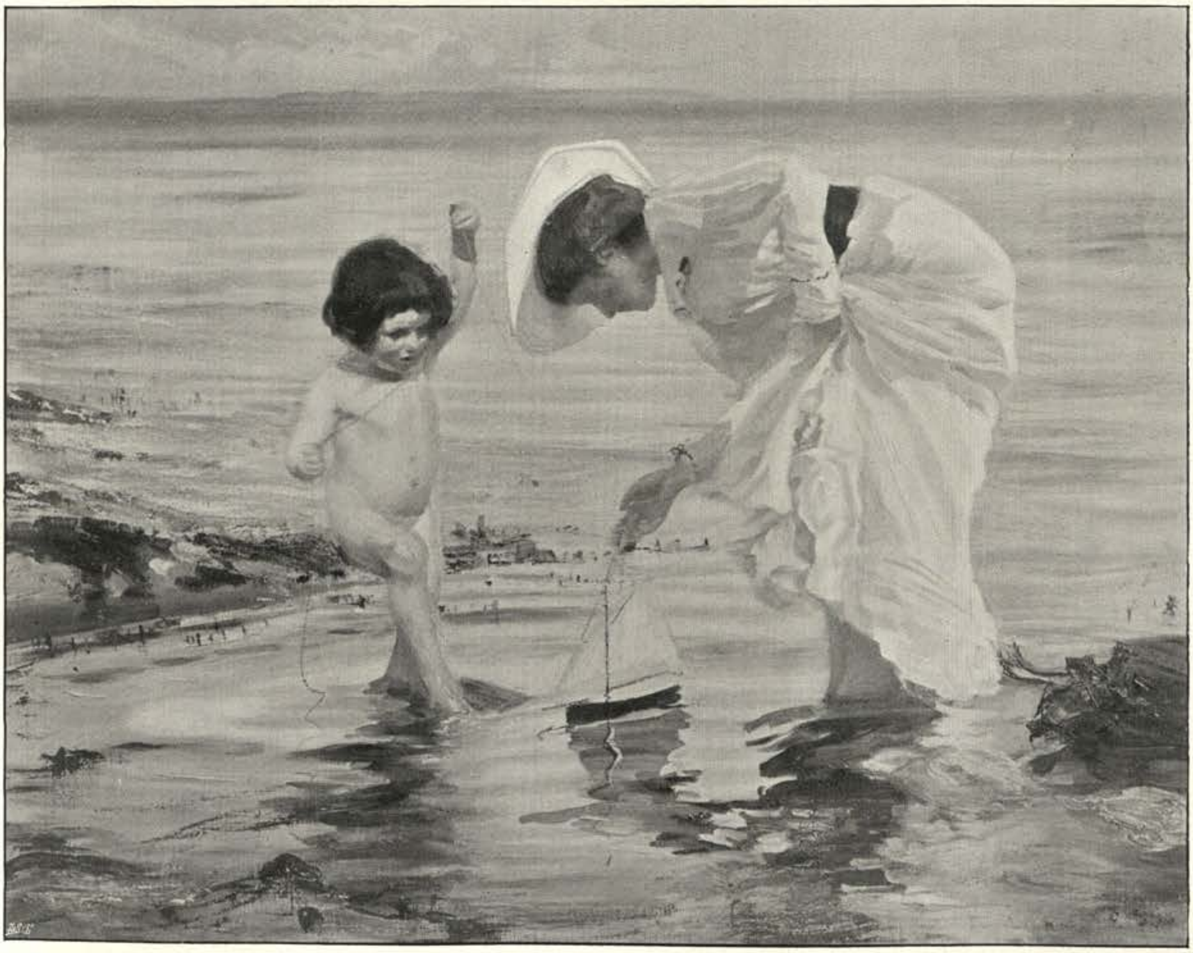
HUGH AND ROWLEY, SONS OF THE HON. HENRY CUBITT, M.P.

W. R. SYMONDS.



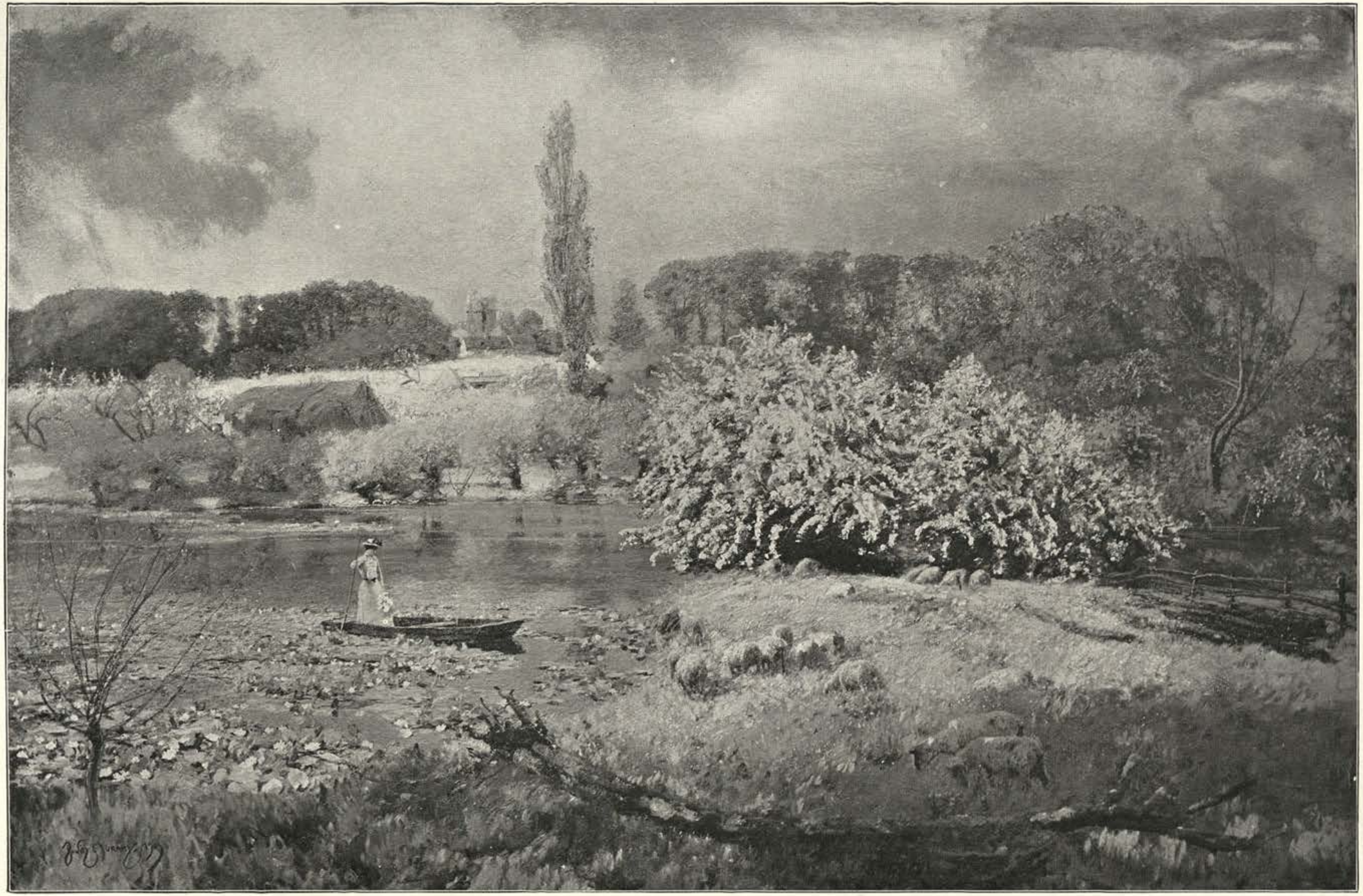
GARTH, PERTHSHIRE. 23 x 13

COLIN HUNTER, A.R.A.



PLAYMATES. 36 x 28

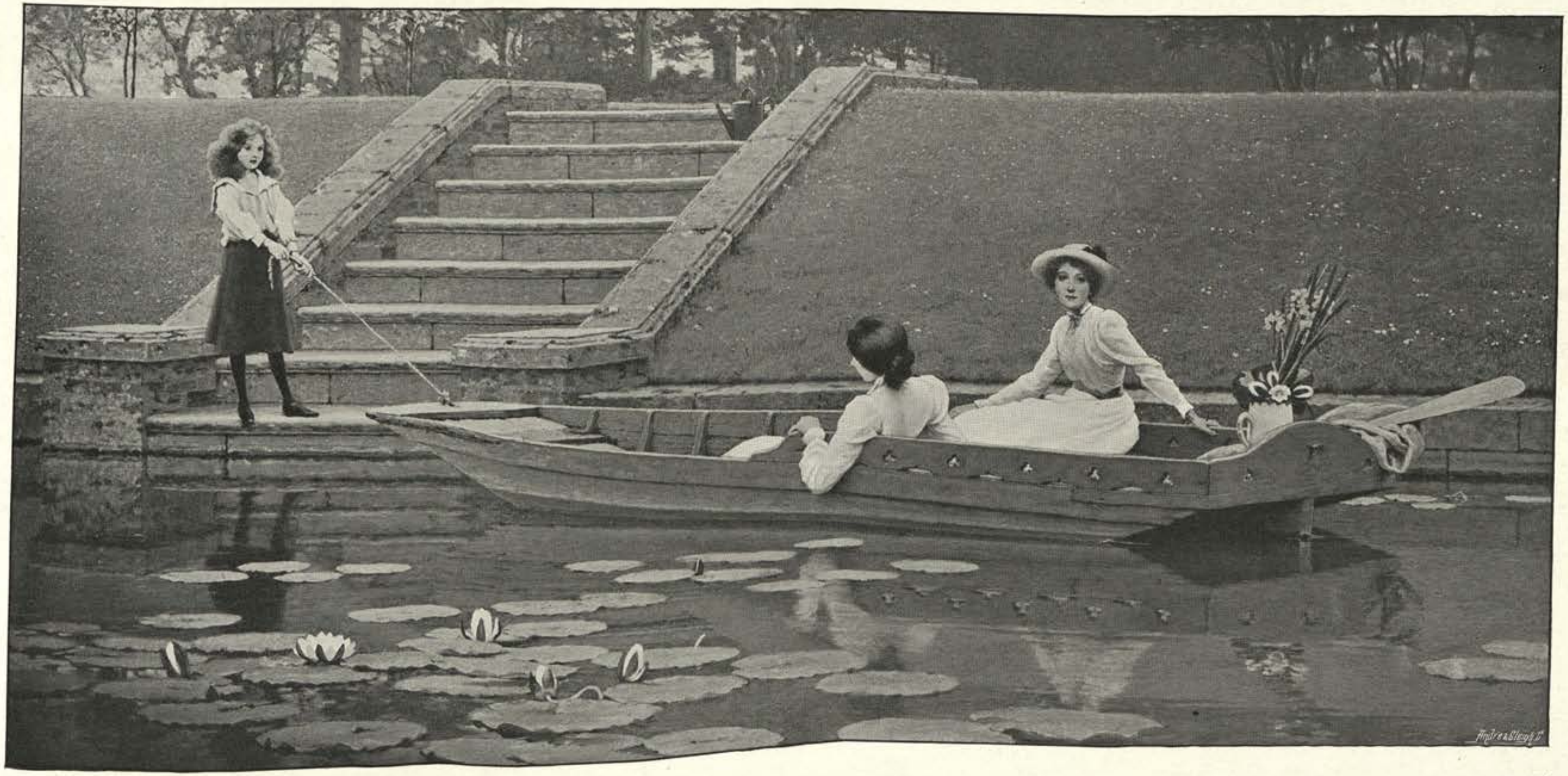
C. SIMS.



72 x 48

RIVER BLOSSOMS.

DAVID MURRAY, A.R.A.

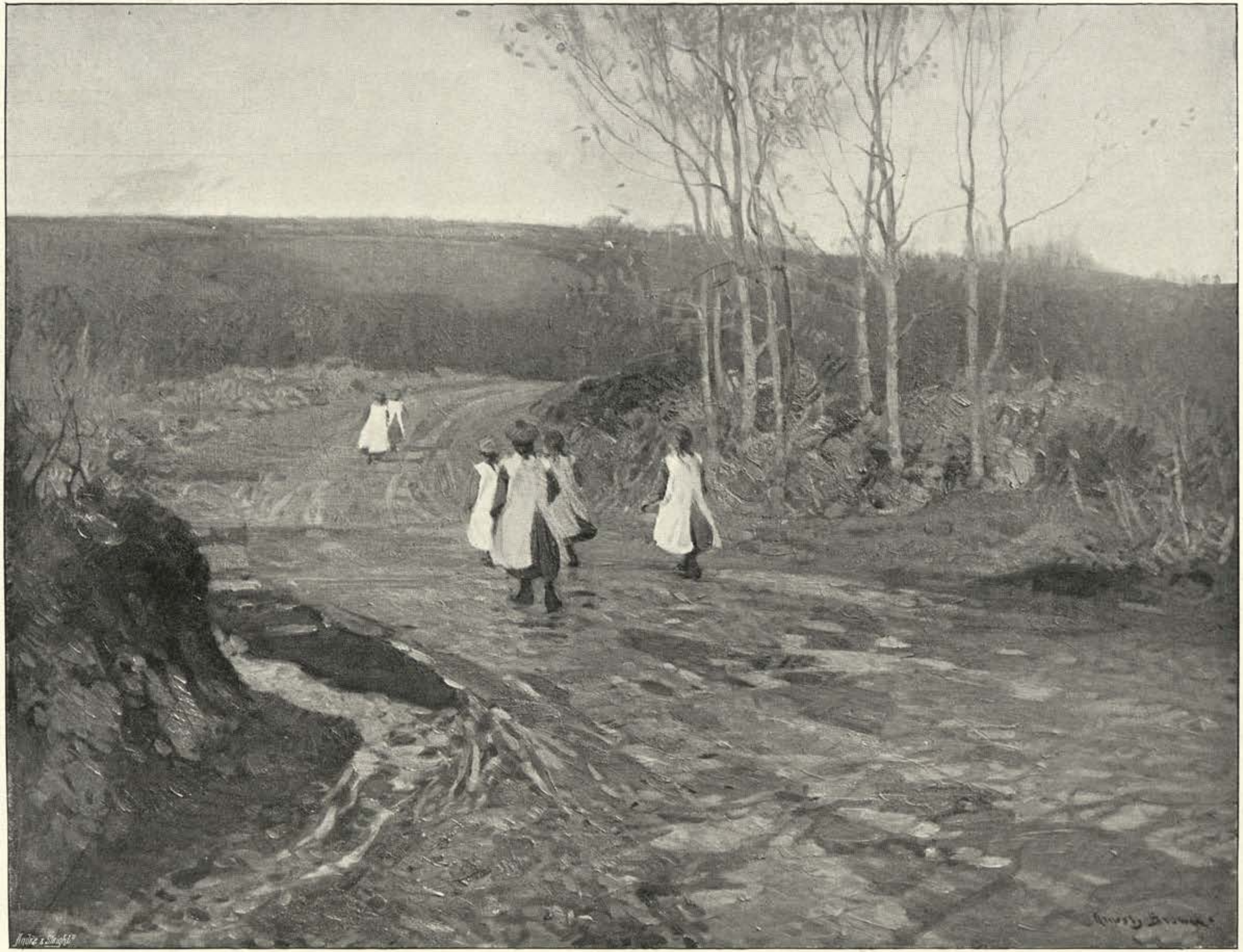


André & Sleigh Ld

58 x 28½

THE LILY POND.

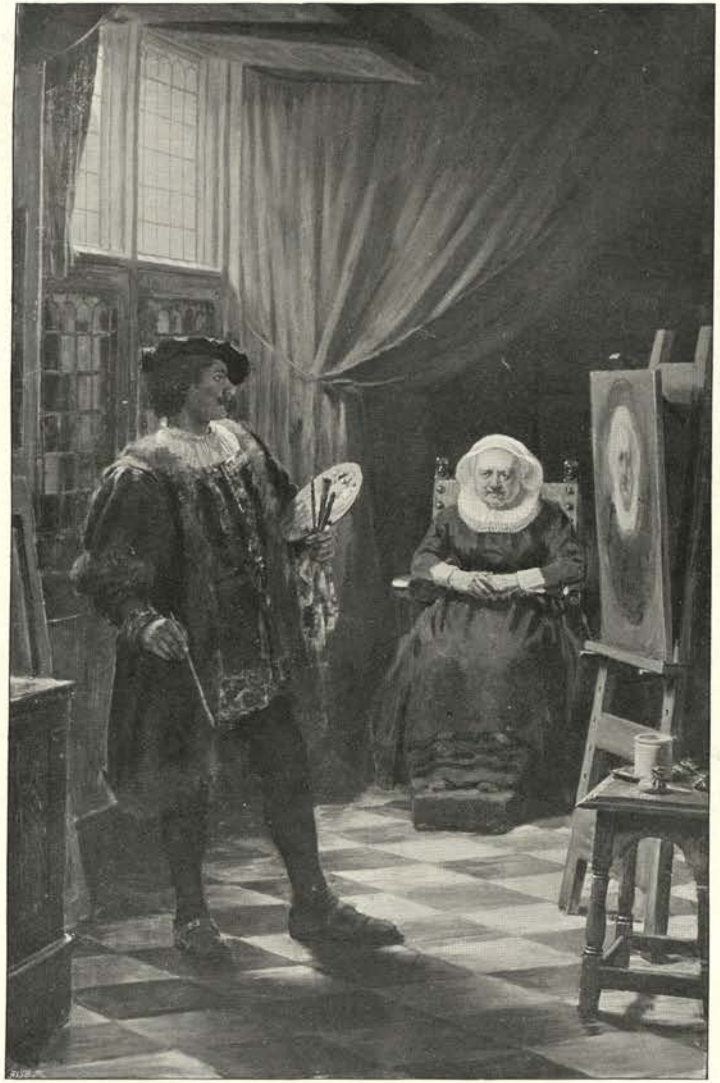
G. D. LESLIE, R.A.



36 x 28

BETWEEN THE SHOWERS.

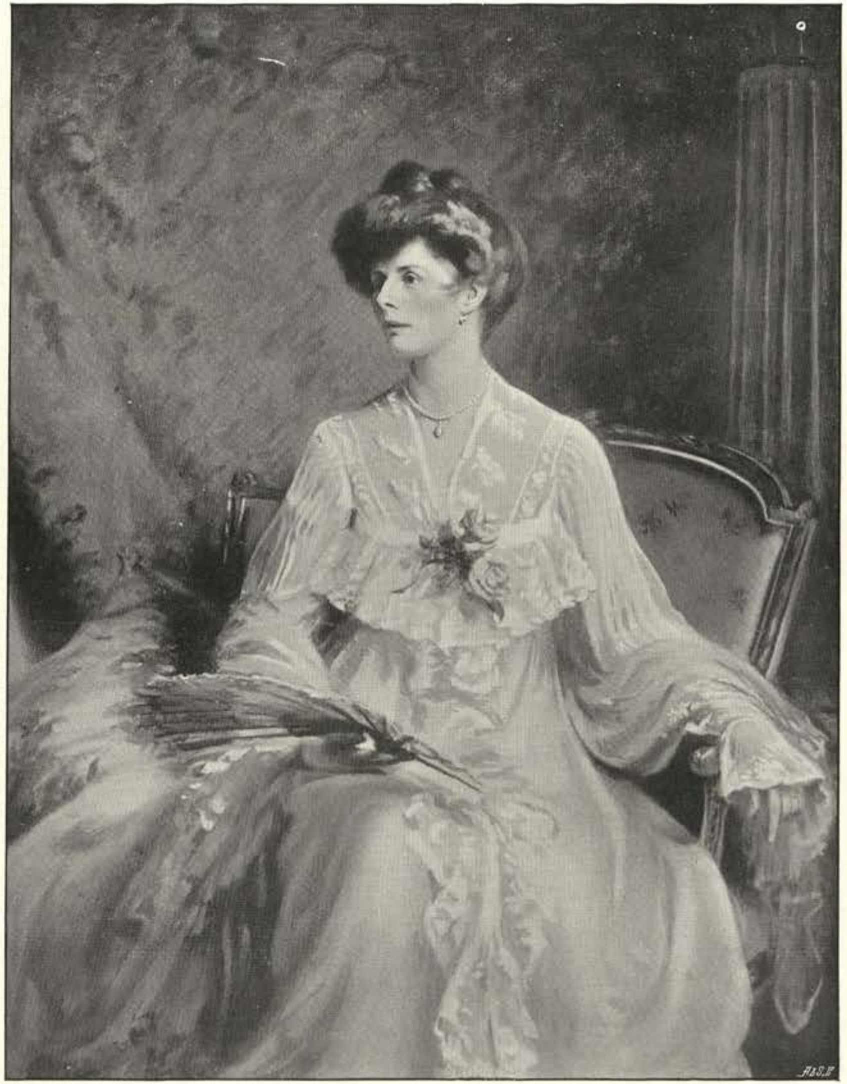
ARNESBY BROWN, A.R.A.



48 x 31

REMBRANDT.

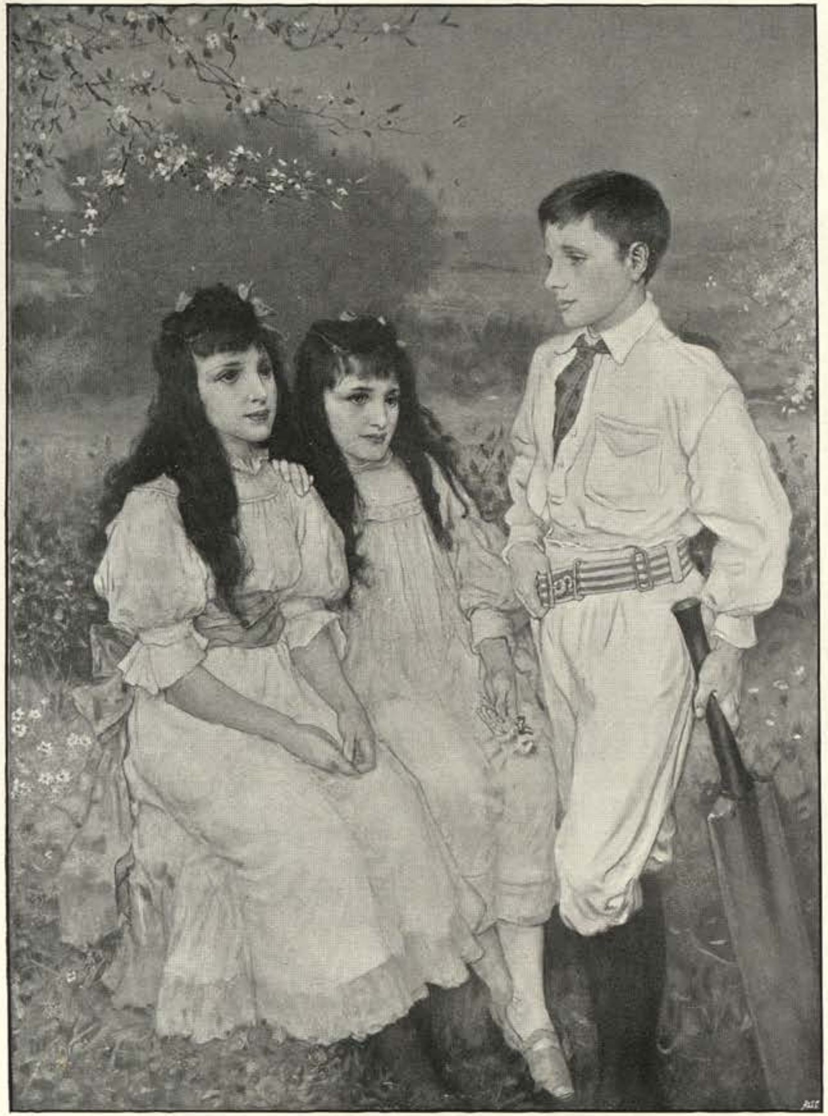
G. C. Hindley.



58 x 45

THE LADY ADA FITZWILLIAM.

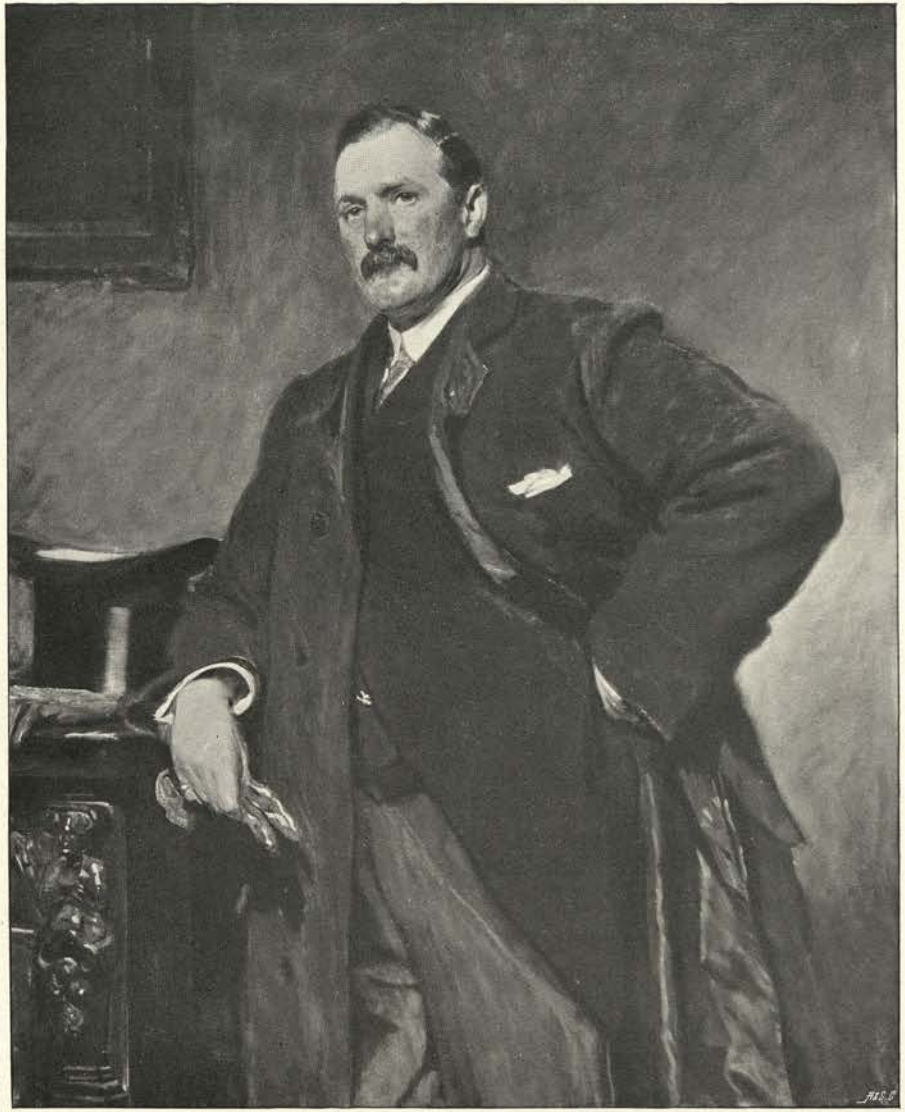
H. de T. Glazebrook.



48 x 38

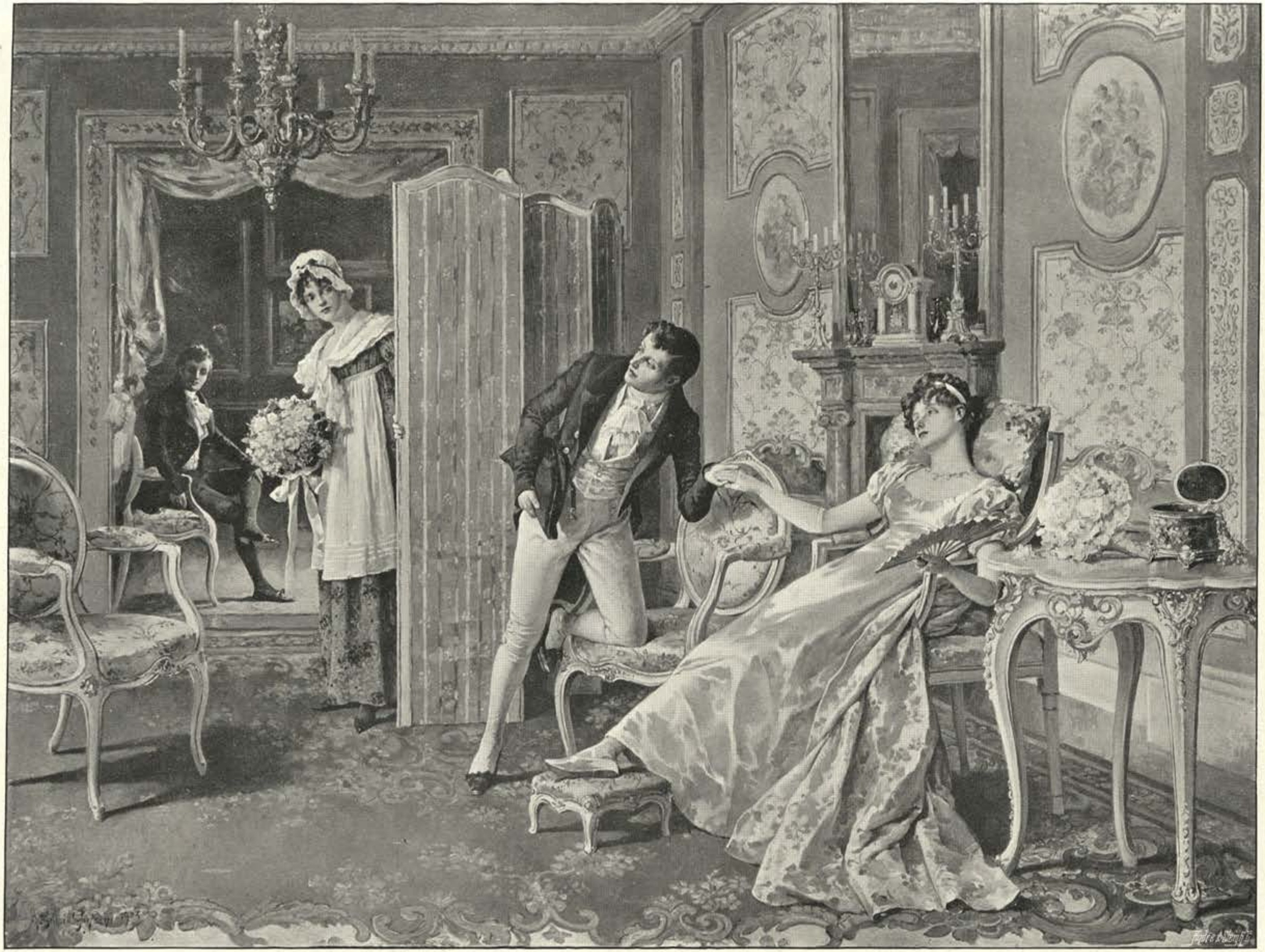
CHILDREN OF S. SINAUER DE STEIN, ESQ.

GEO. H. BOUGHTON, R.A.



E. H. DUNNING, ESQ., J.P.

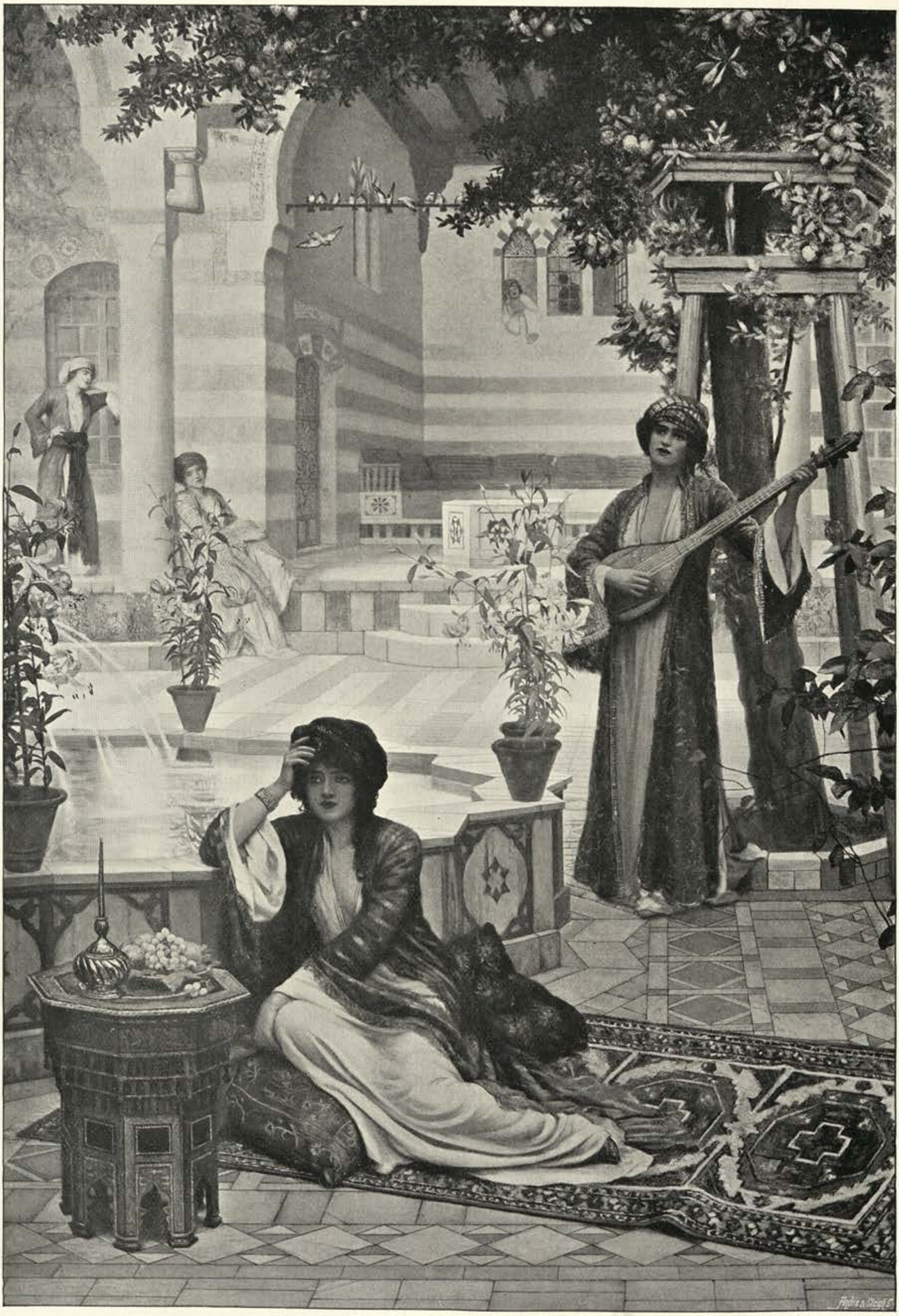
J. SEYMOUR LUCAS, R.A.



44 x 34

FIRST IN THE FIELD.

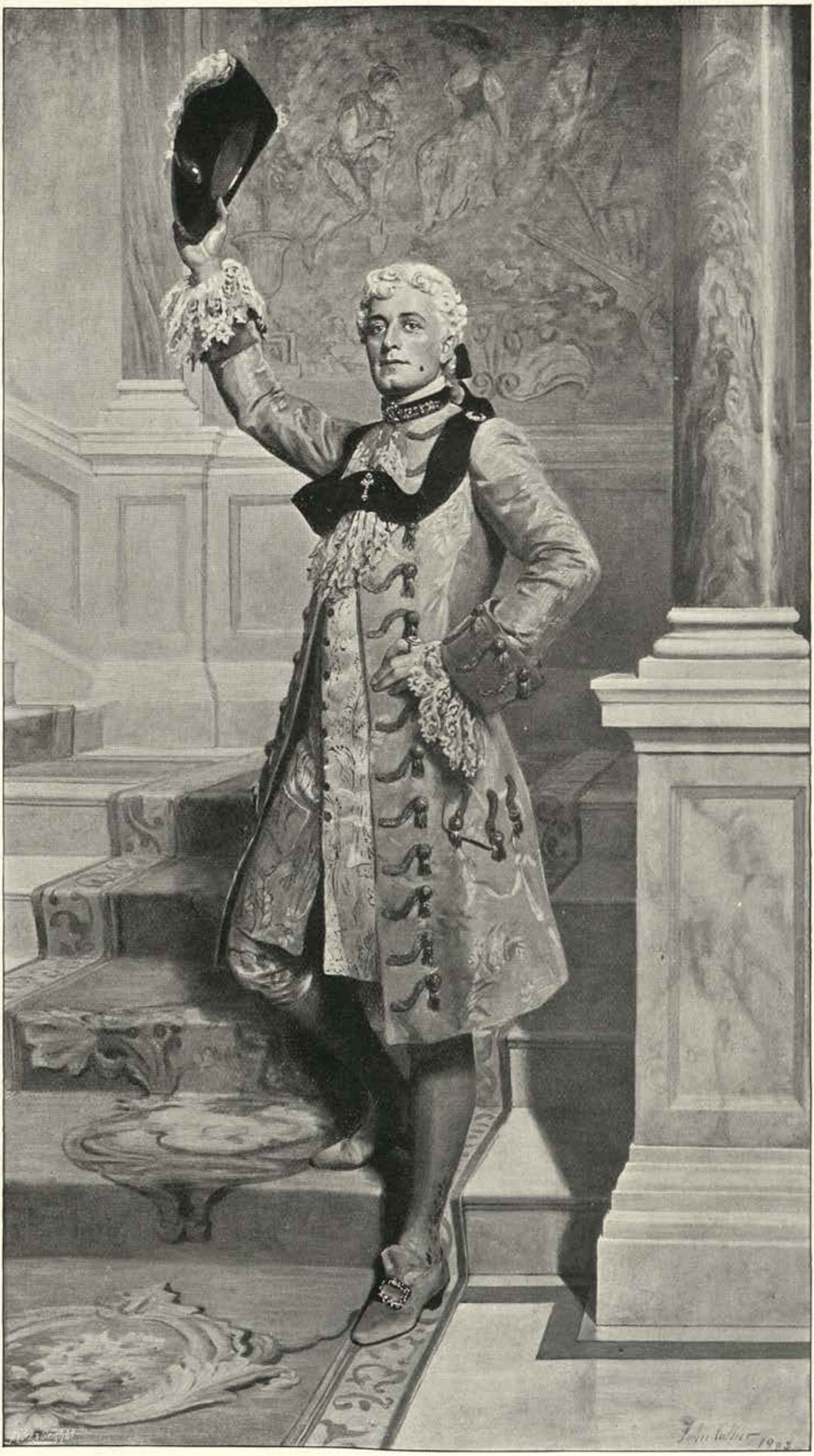
H. GILLARD GLINDONI


André & Sleigh Ld

51 x 35

A LOVE SONG OF DAMASCUS.

HERBERT SCHMALZ

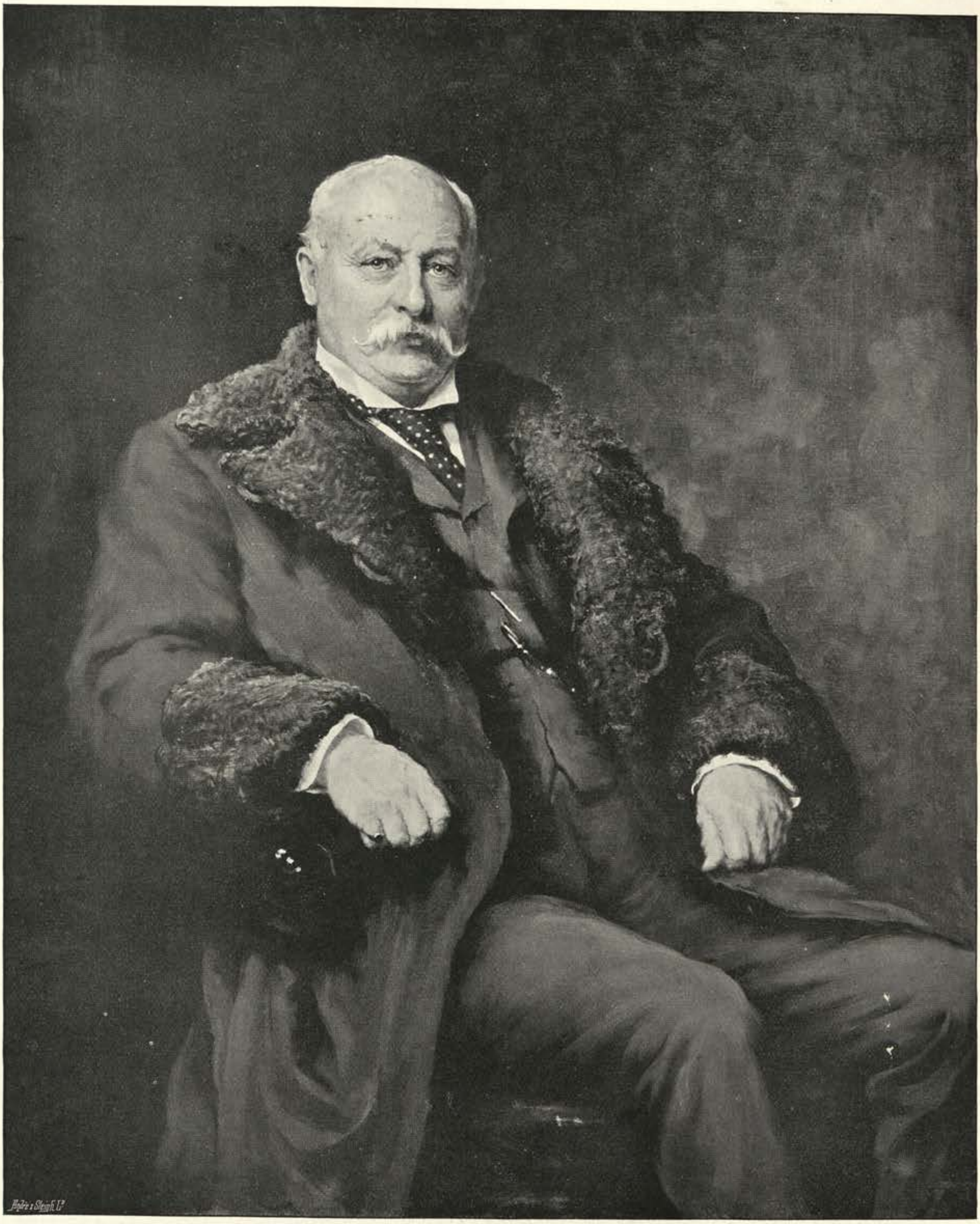


94 x 54

MR. LEWIS WALLER AS "MONSIEUR BEAUCAIRE."

THE HON. JOHN COLLIER.

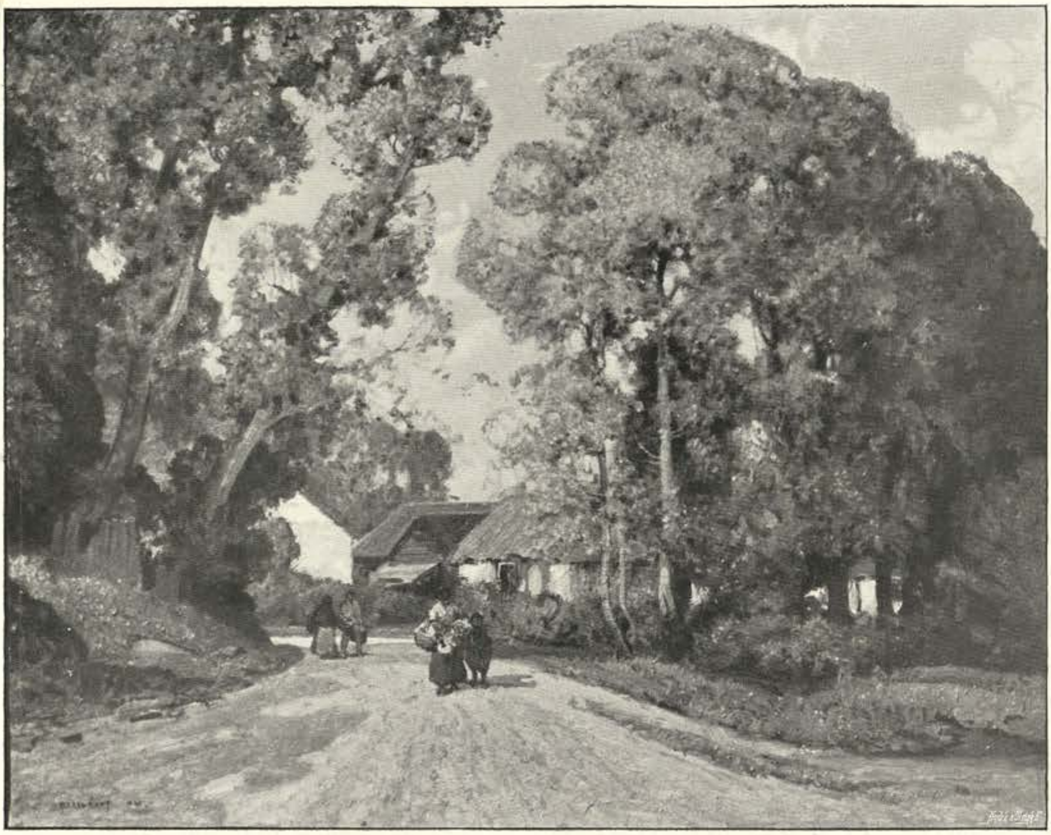
By Permission of Henry Graves & Co., Ltd., Pall Mall, S.W., the owners of the Picture.


André & Sleigh Ld

50 x 40

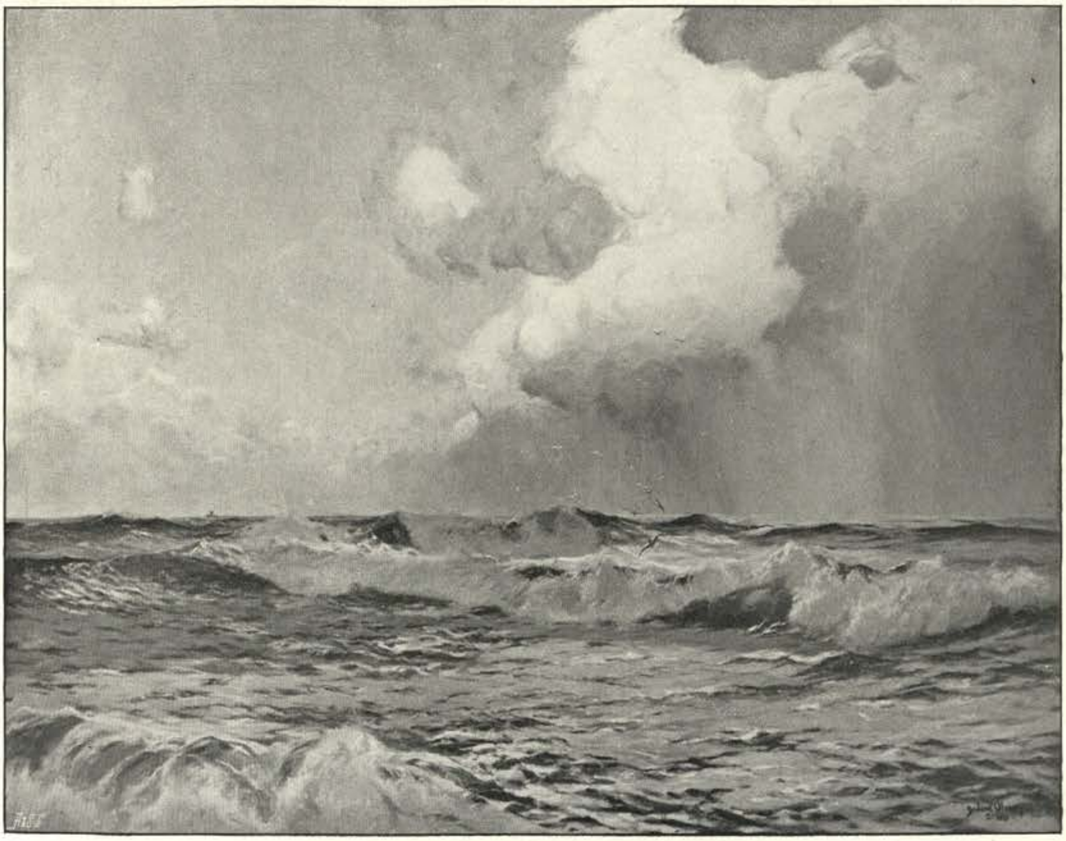
HENRY SIMPSON-GEE, ESQ.

WALTER W. OULESS, R.A.



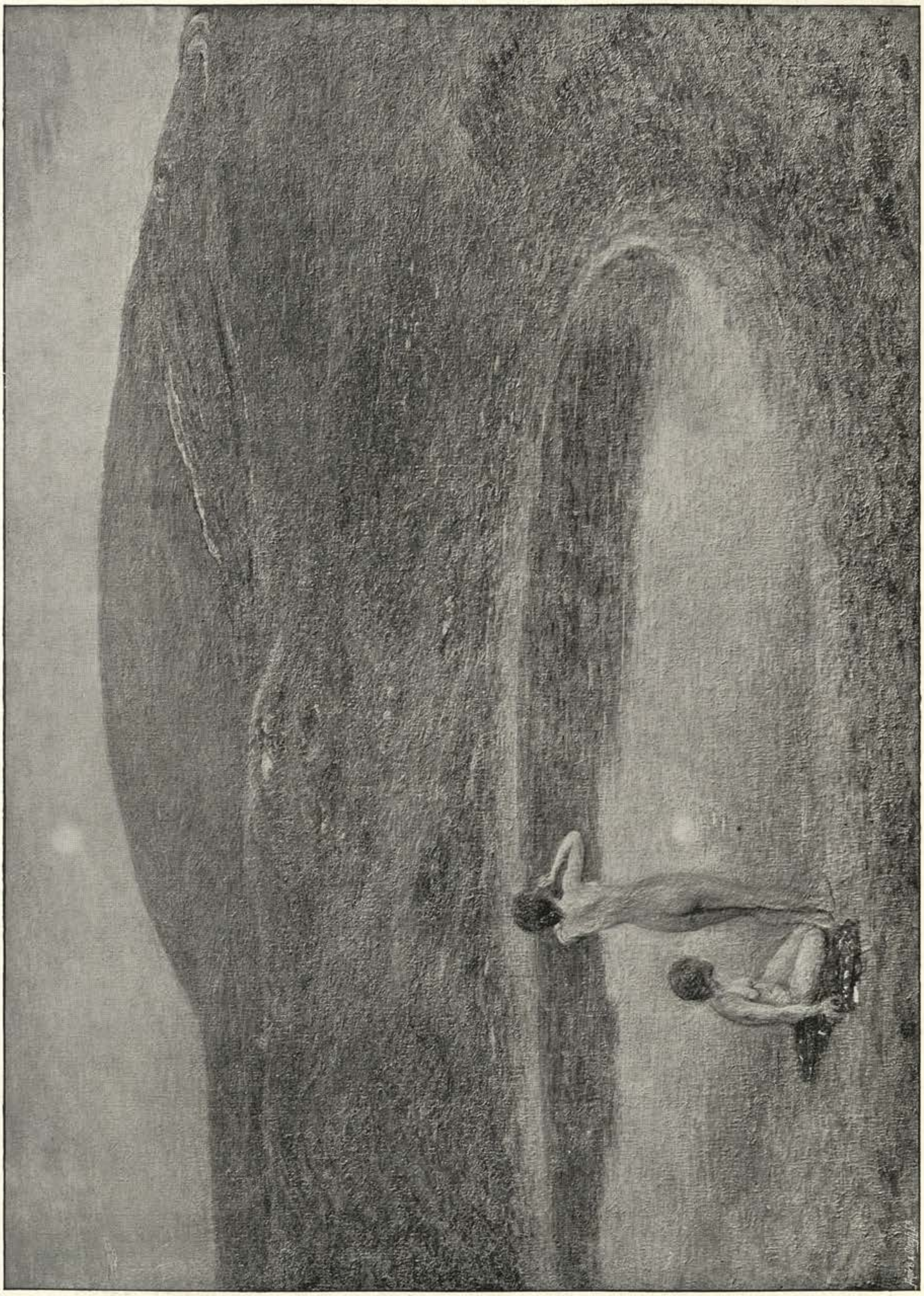
THE TURN OF THE ROAD. 60 x 48

ALFRED EAST, A.R.A.



THE WHITE SQUALL. 60 x 48

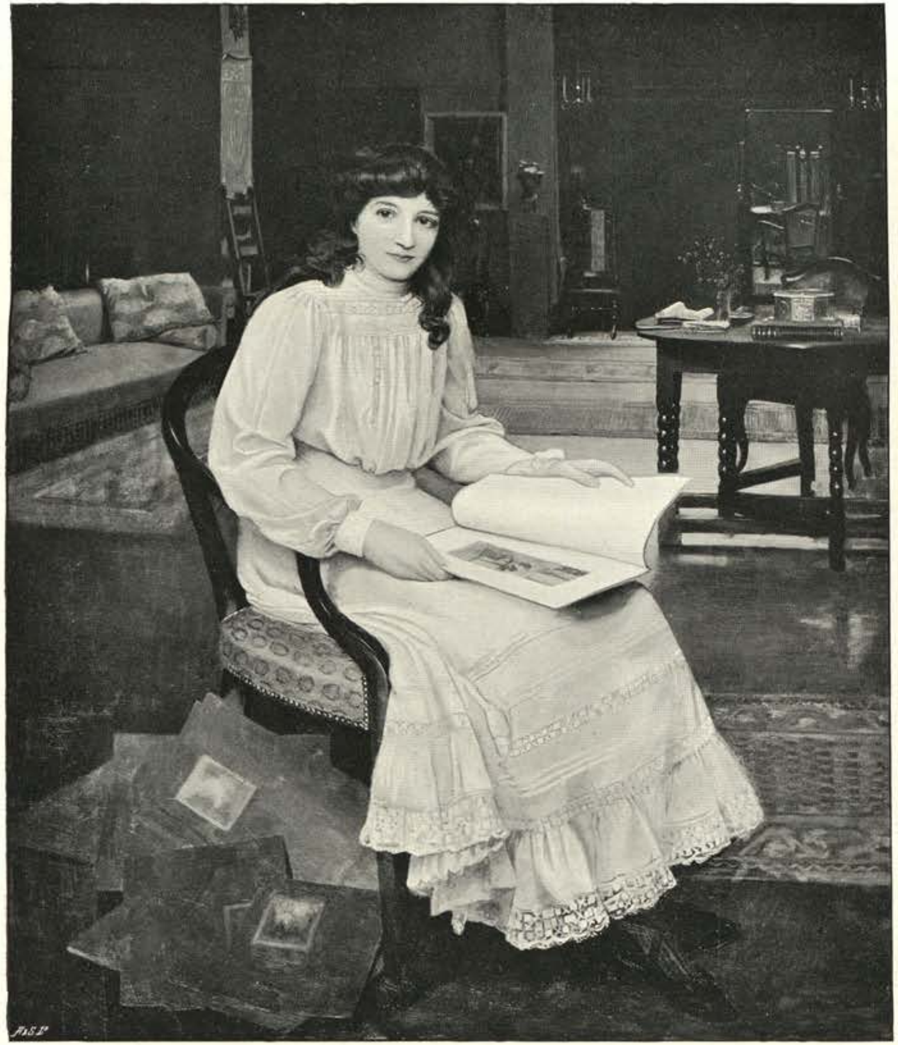
JULIUS OLSSON.



ECHO.

EDWARD STOTT.

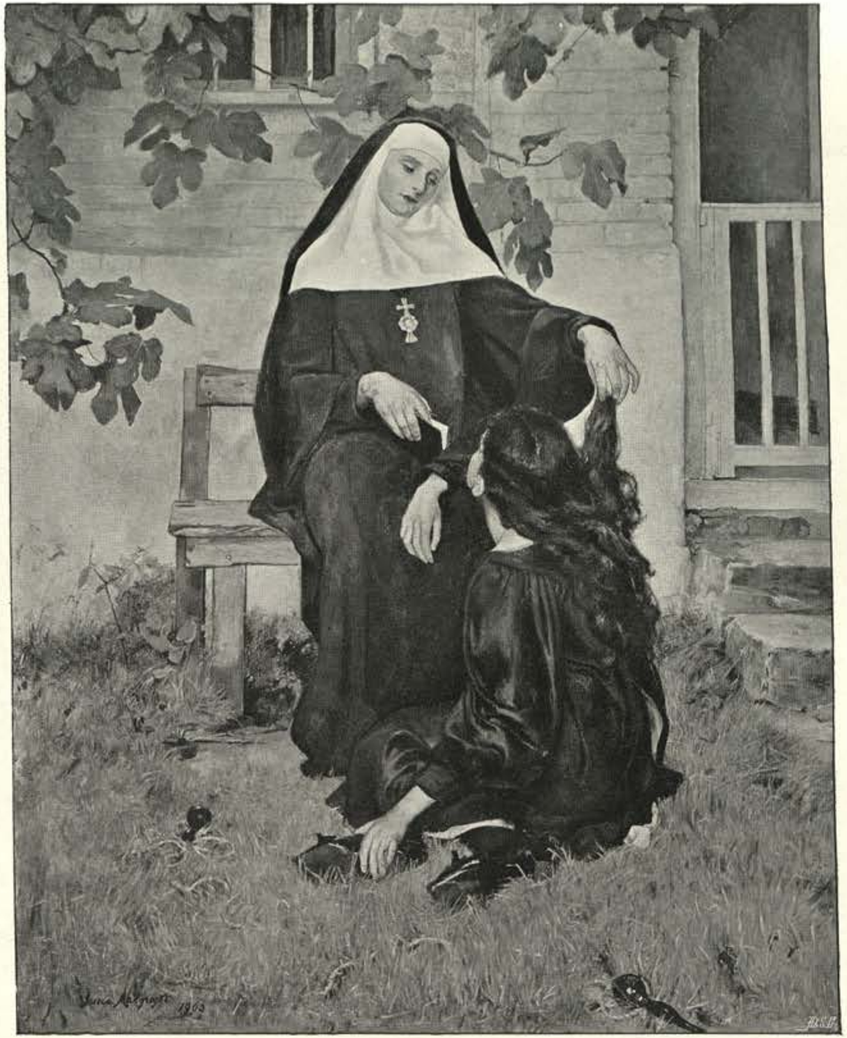
38 x 28



EIRA, DAUGHTER OF W. H. NEALE. ESQ.. M.D

W. ONSLOW FORD.

34 x 28

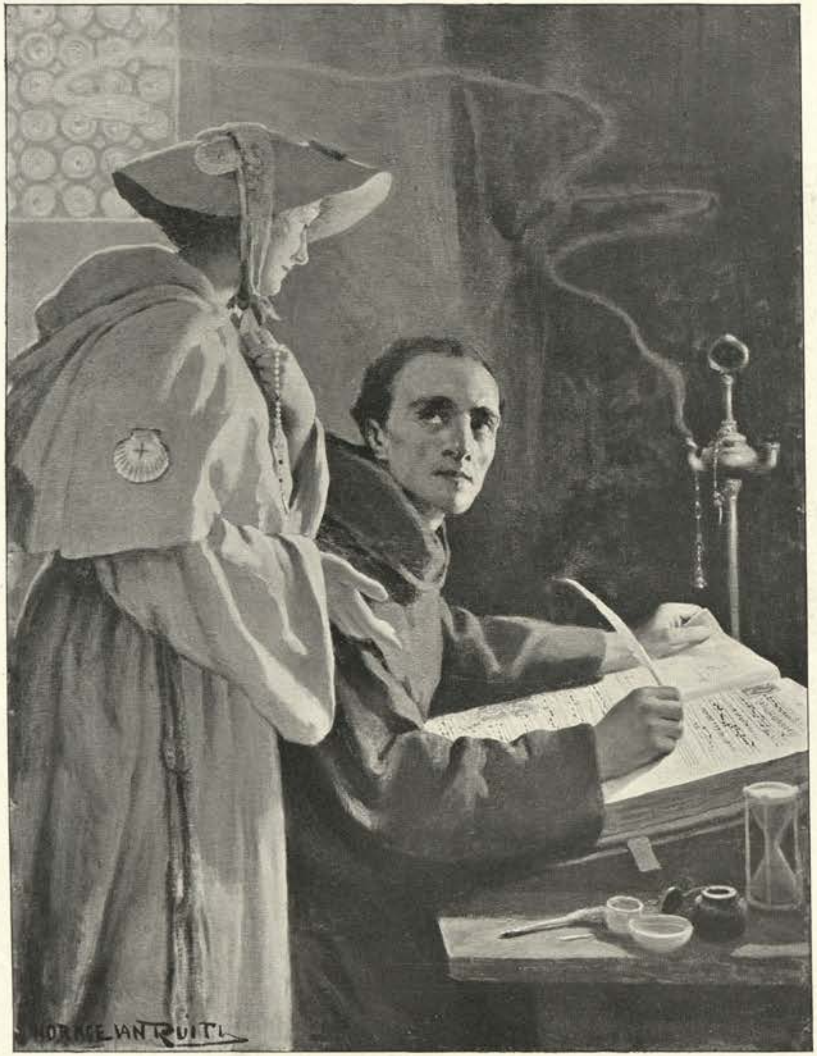


THE NUN.

" . . . if a woman have long hair, it is a glory to her."—1 Cor. xi. 15.

JESSIE MACGREGOR.

36 x 28

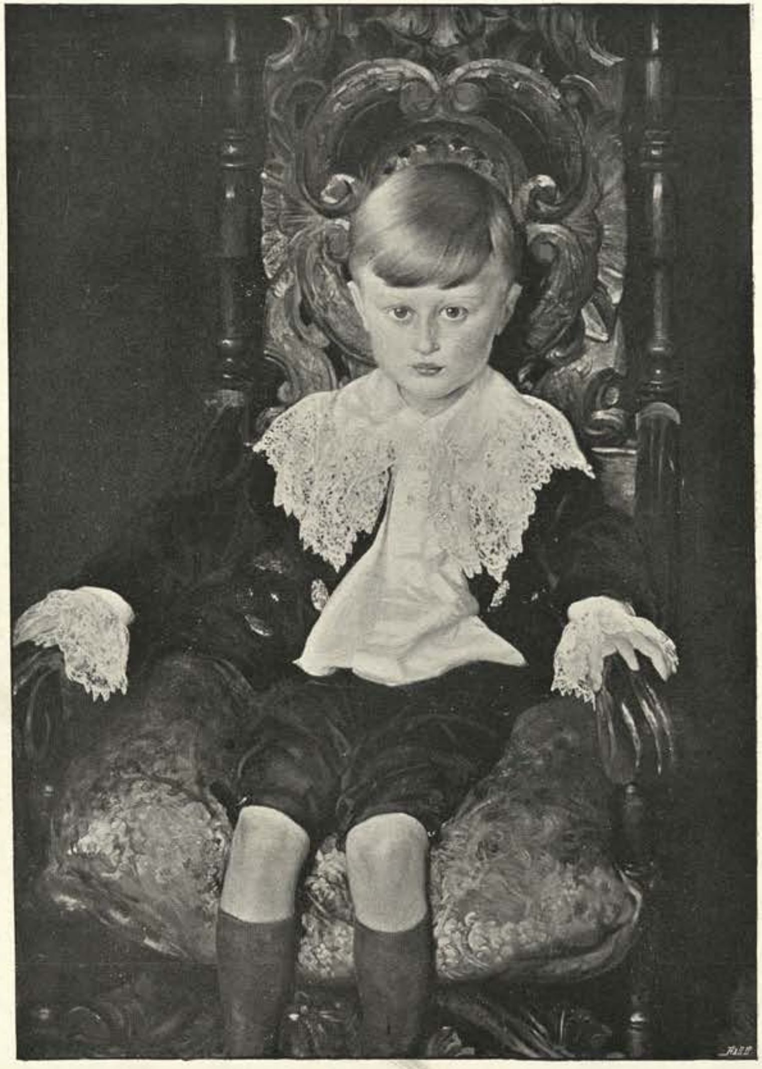


53 x 42

BEWARE.

Horace van Ruith.

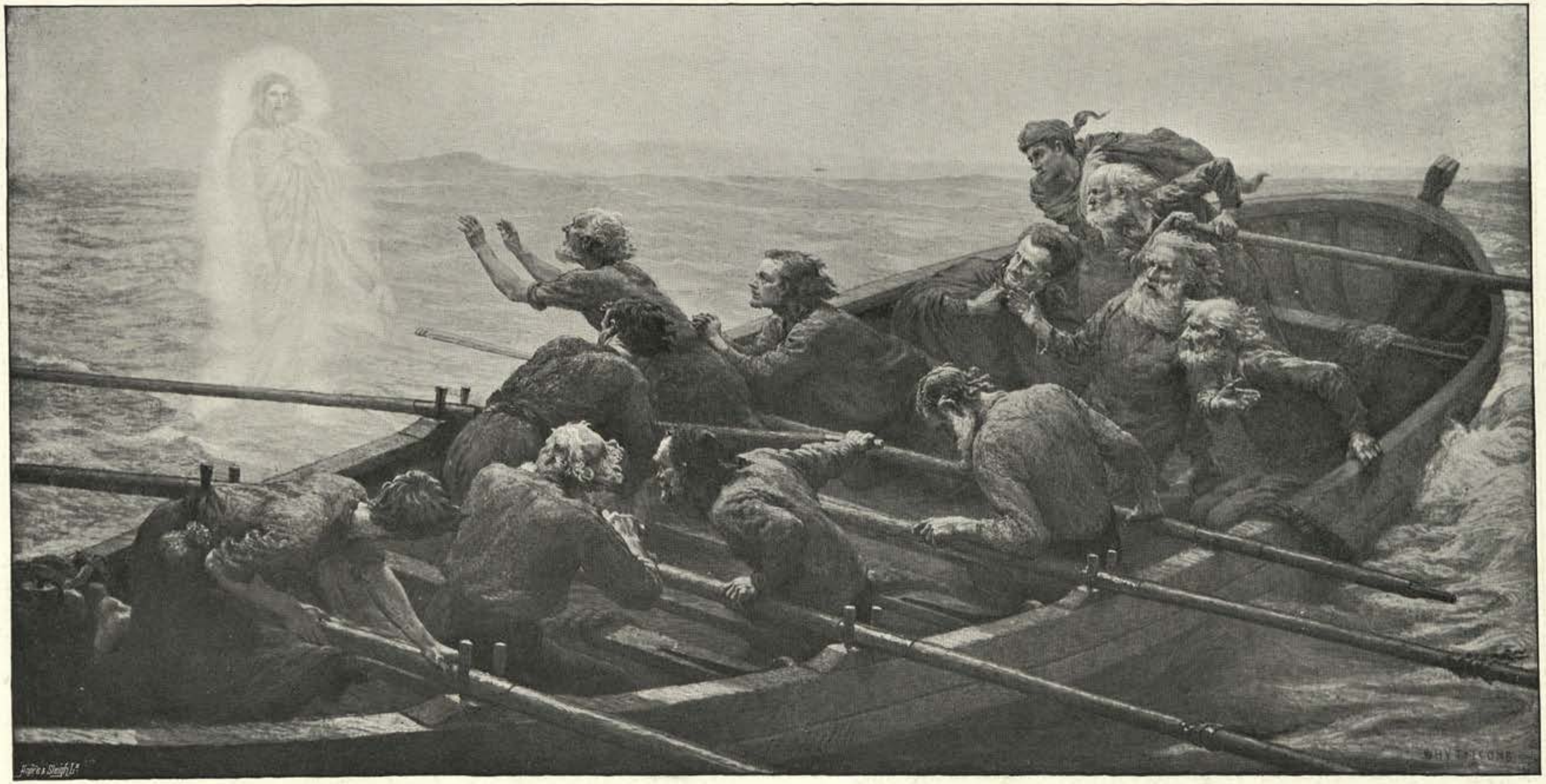
"Of understanding keep the light
Always alive and bright,
Or snakelike creepeth up temptation
And puts to naught my surest calculation."—H. V. R.



42 x 25

EDWARD T. CARNOVA ARCHER (Son of Arthur Archer, Esq.)

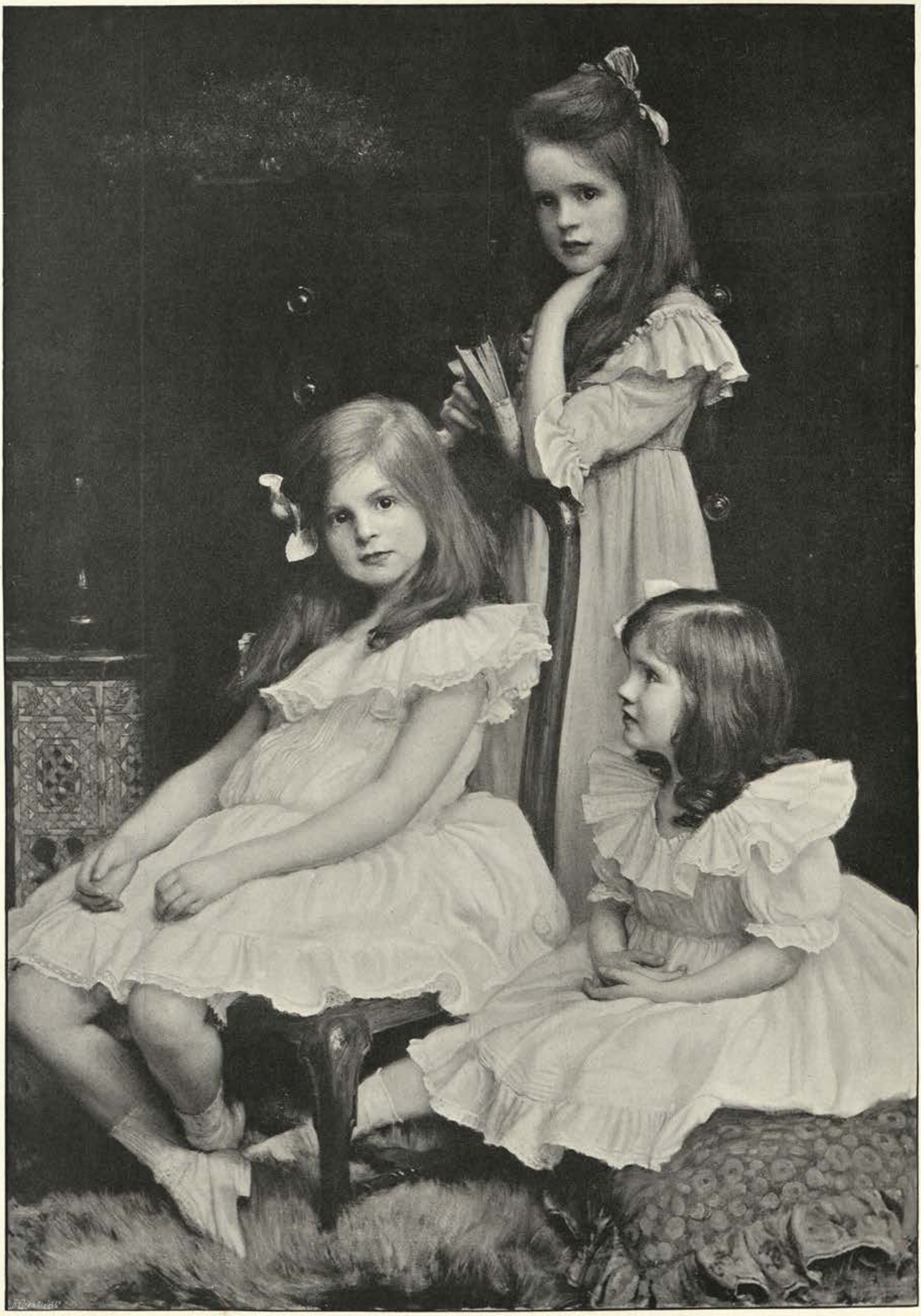
John H. F. Bacon, A.R.A.


W H Y TITCOMB

102 x 54

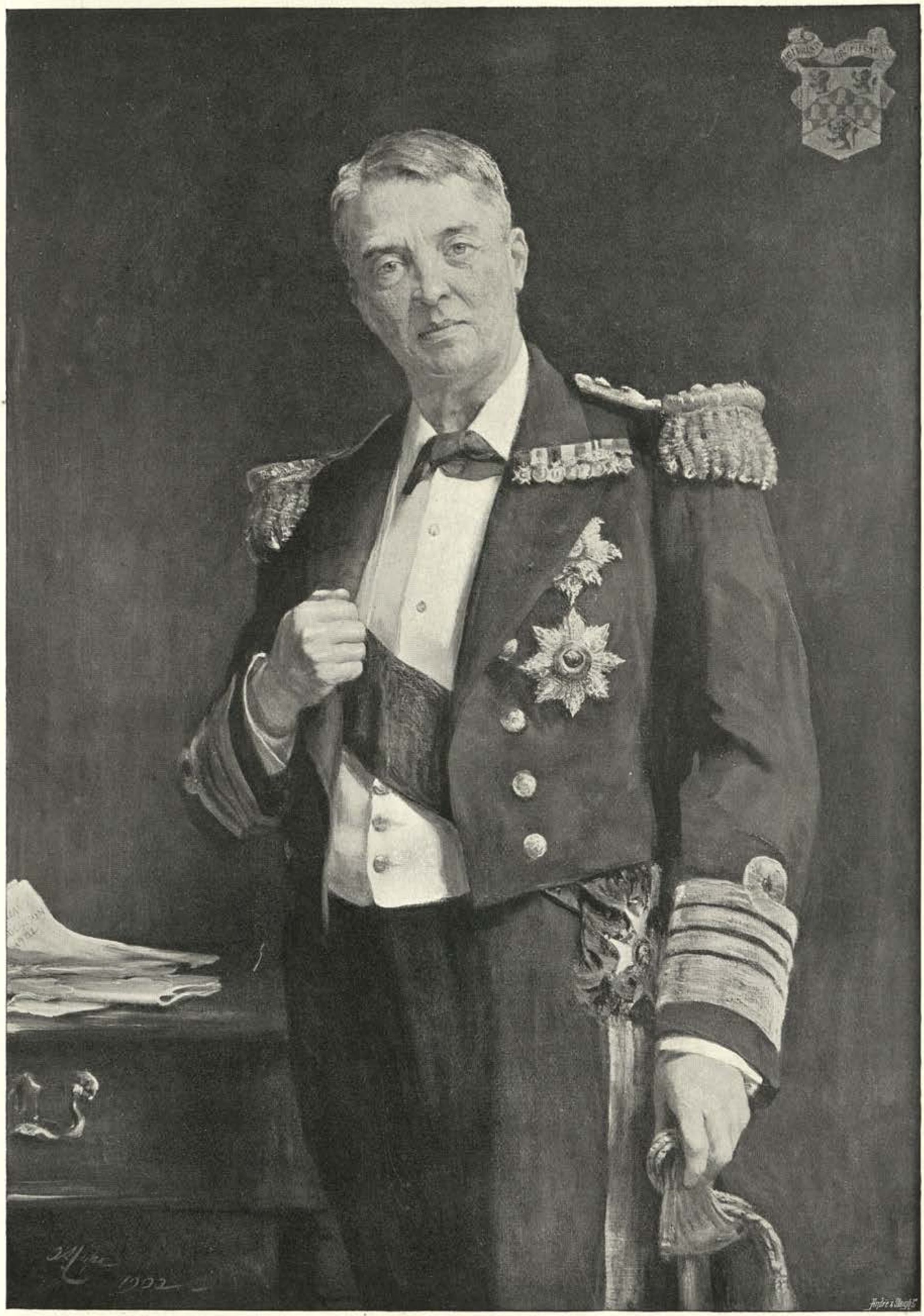
"EGO SUM, NOLITE TIMERE."

W. H. Y. TITCOMB.



61 x 43

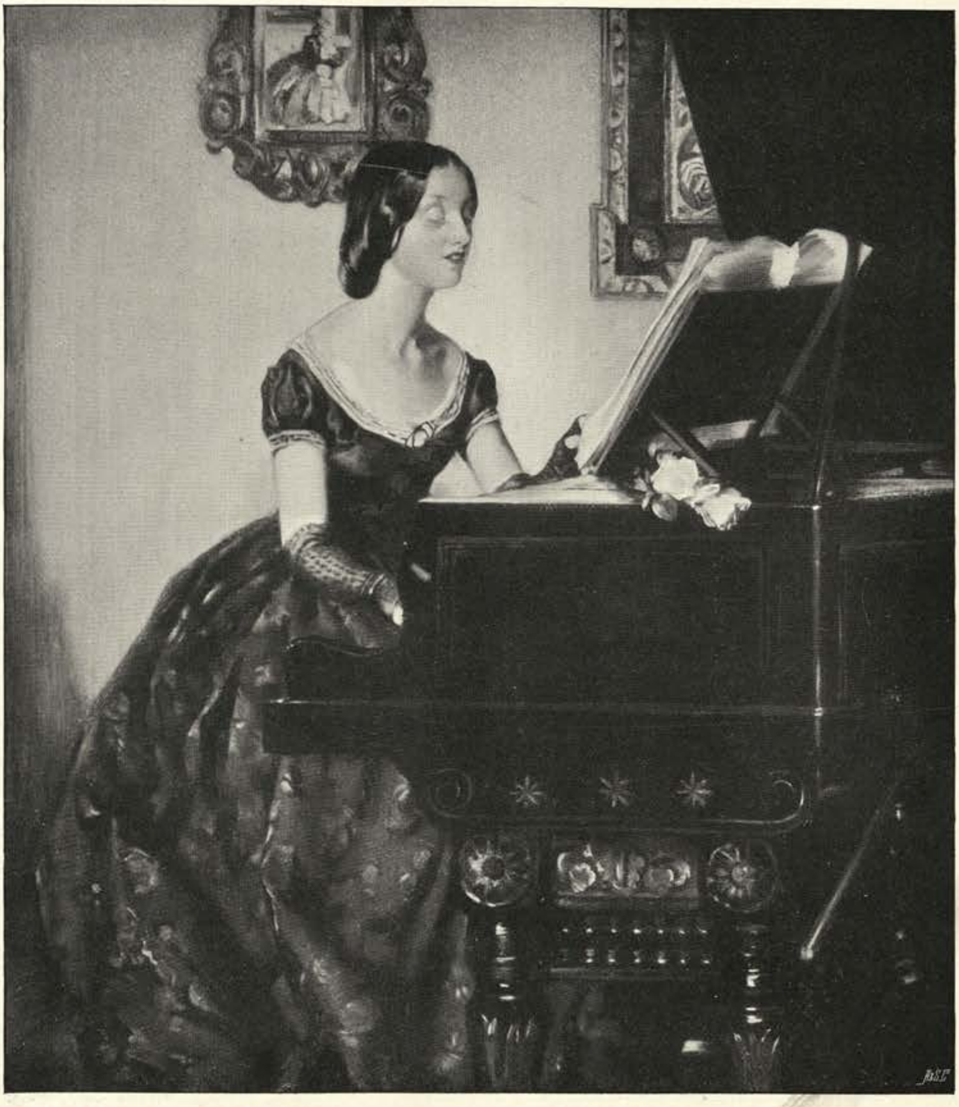
LOUISE, SARAH, AND MARGARET,
DAUGHTERS OF C. H. PAINE, ESQ.
RALPH PEACOCK.



50 x 35

VICE-ADMIRAL SIR JOHN FISHER, G.C.B.

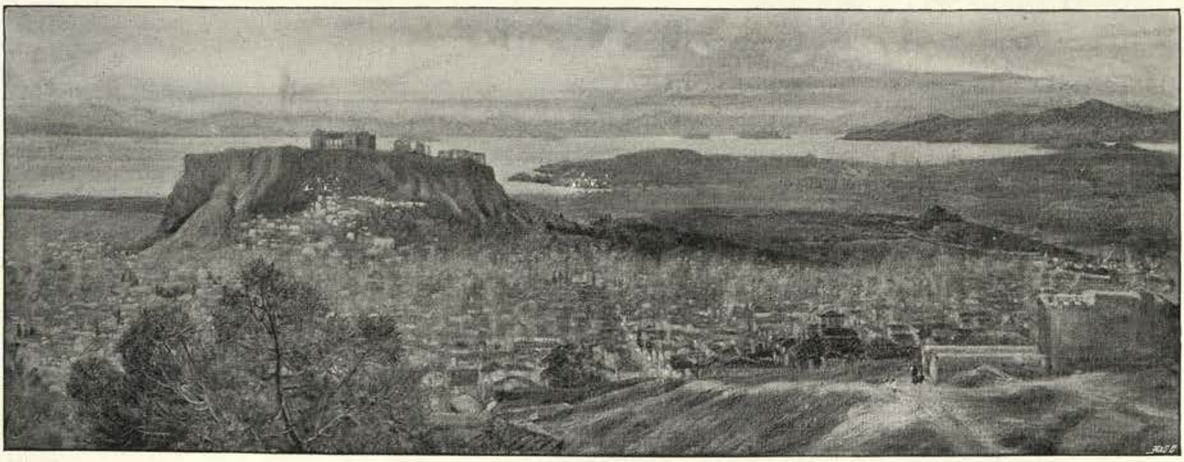
A. S. COPE, A.R.A.



THE NIGHTINGALE.

22½ x 20

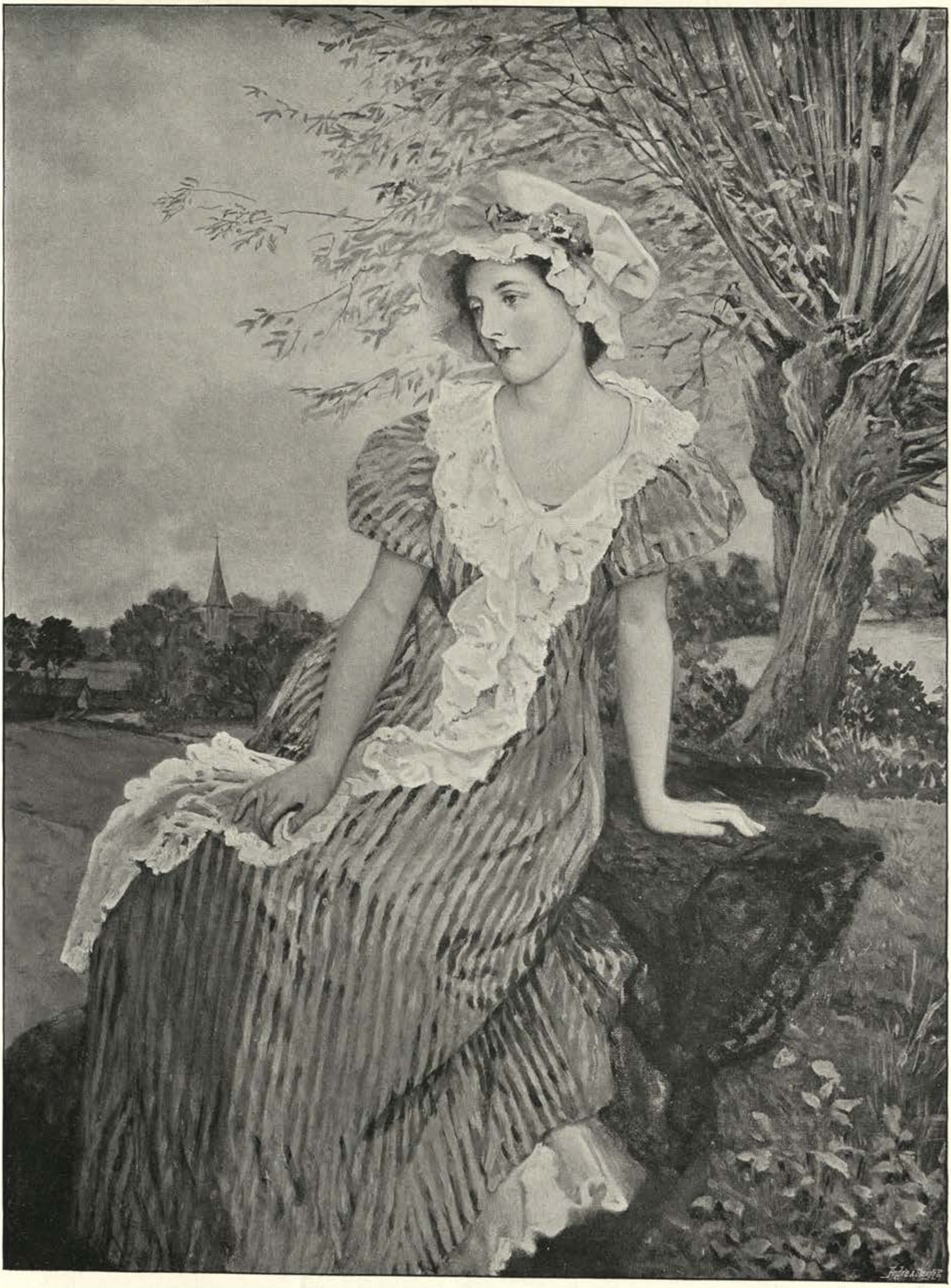
J. YOUNG HUNTER.



ATHENS.

38 x 17

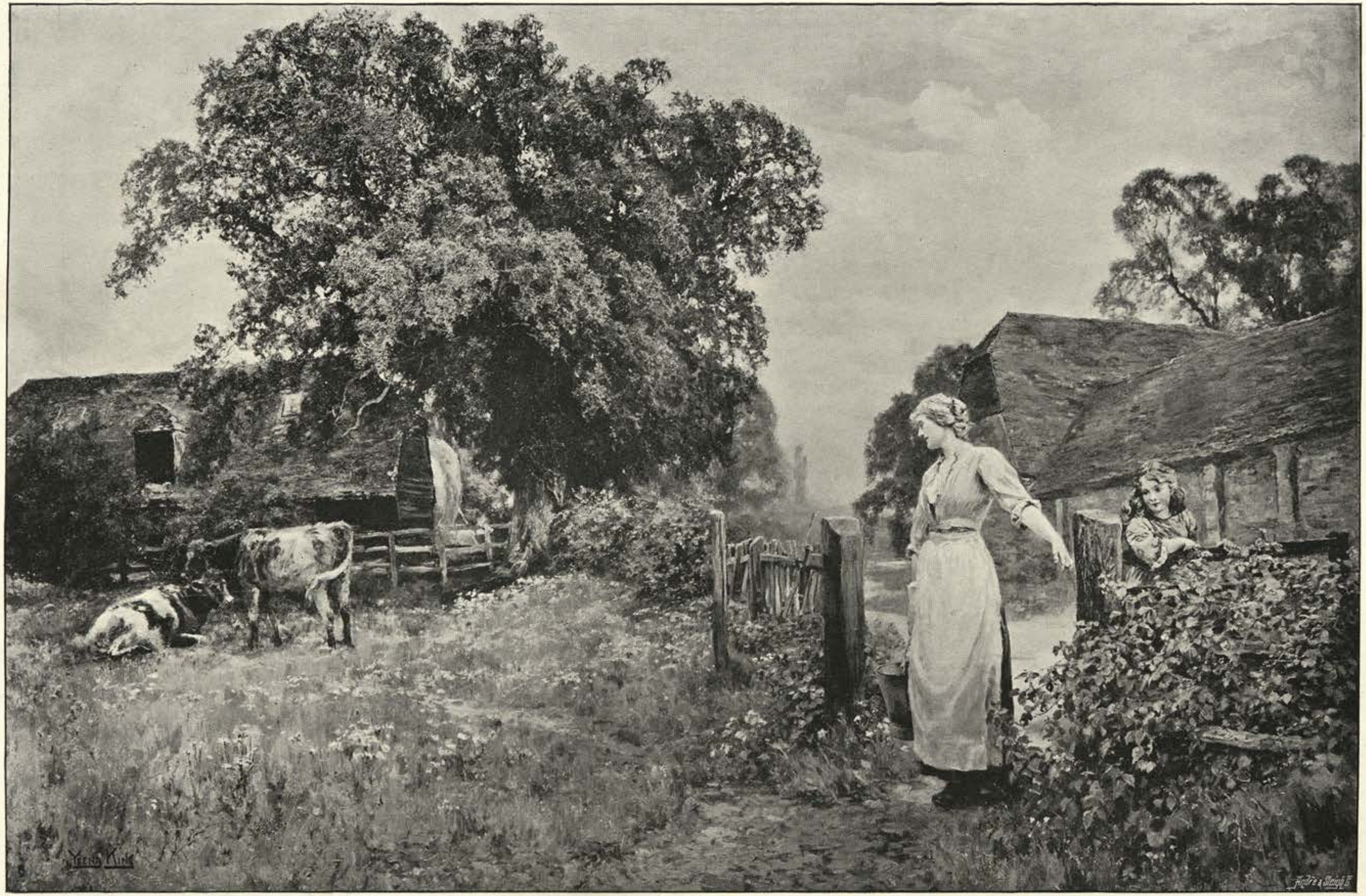
EDITH CORBET.


André & Sleigh Ld

24 x 18

"OLIVIA."

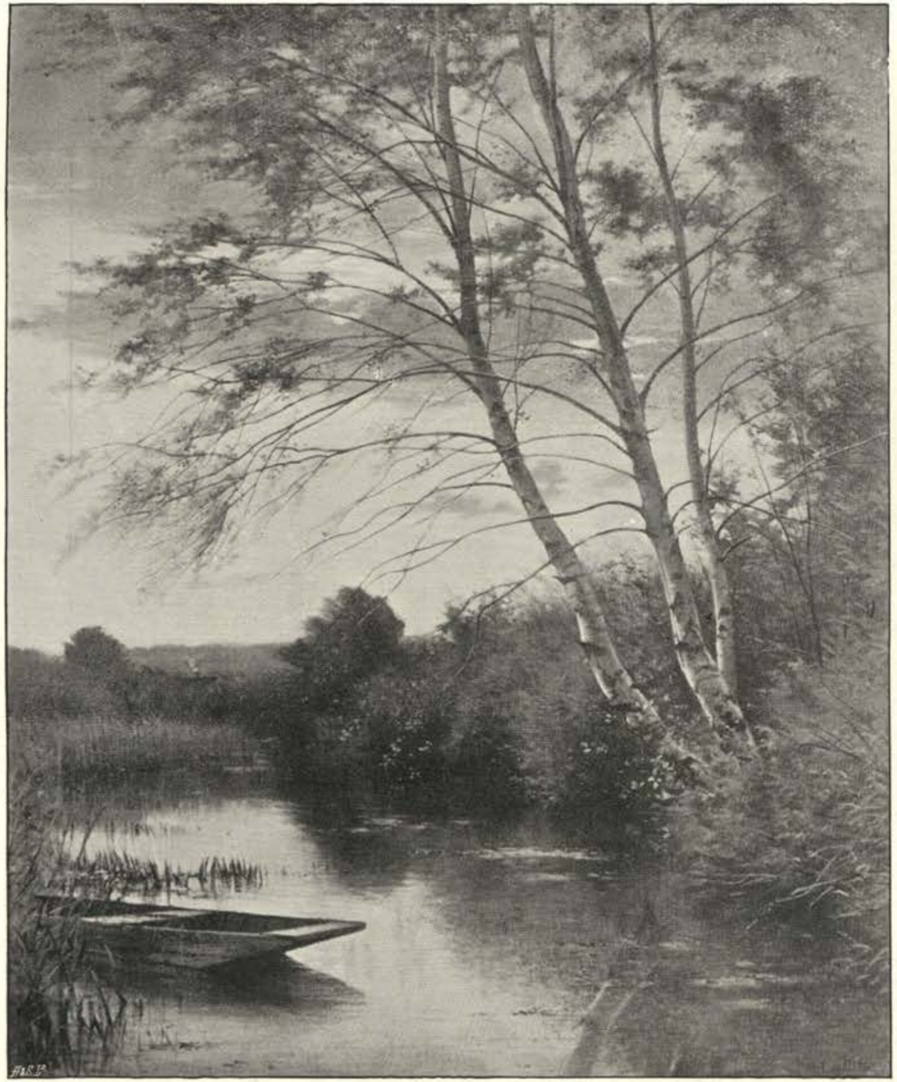
G. A. STOREY, A.R.A.


Yeend King
André & Sleigh Ld

72 × 48

THE HOME CROFT.

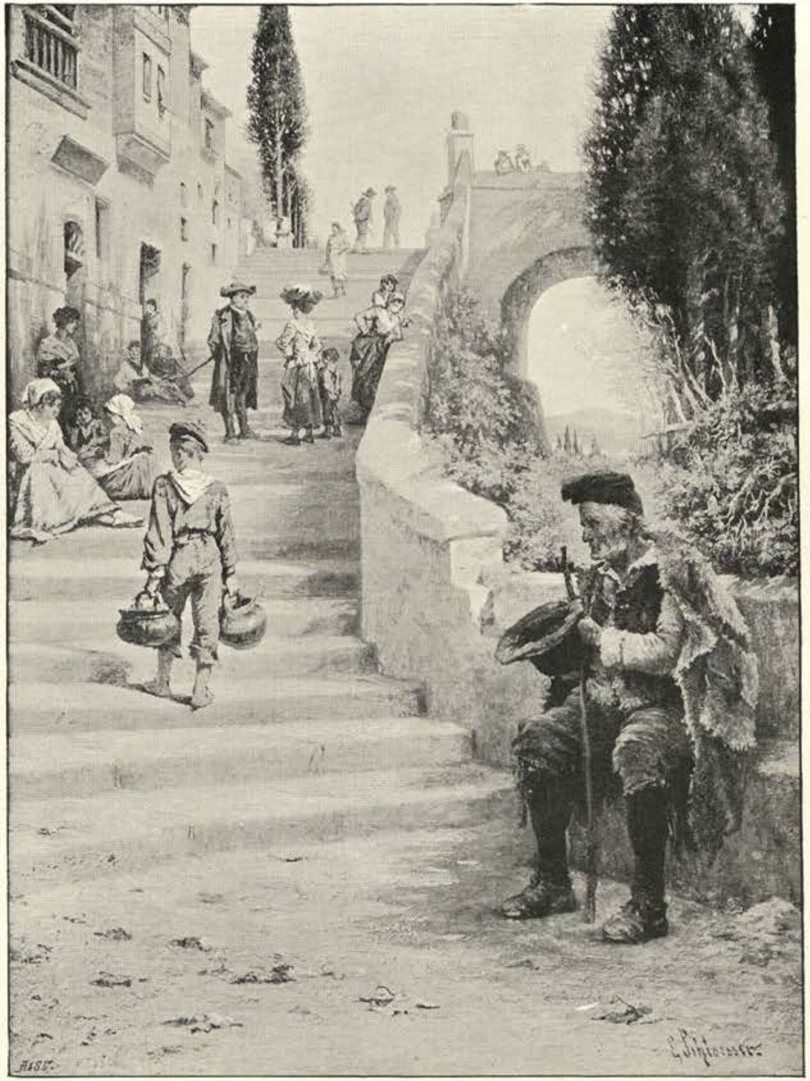
YEEND KING, V.P.R.I.



THE POOL AT TWILIGHT.

Ernest Parton.

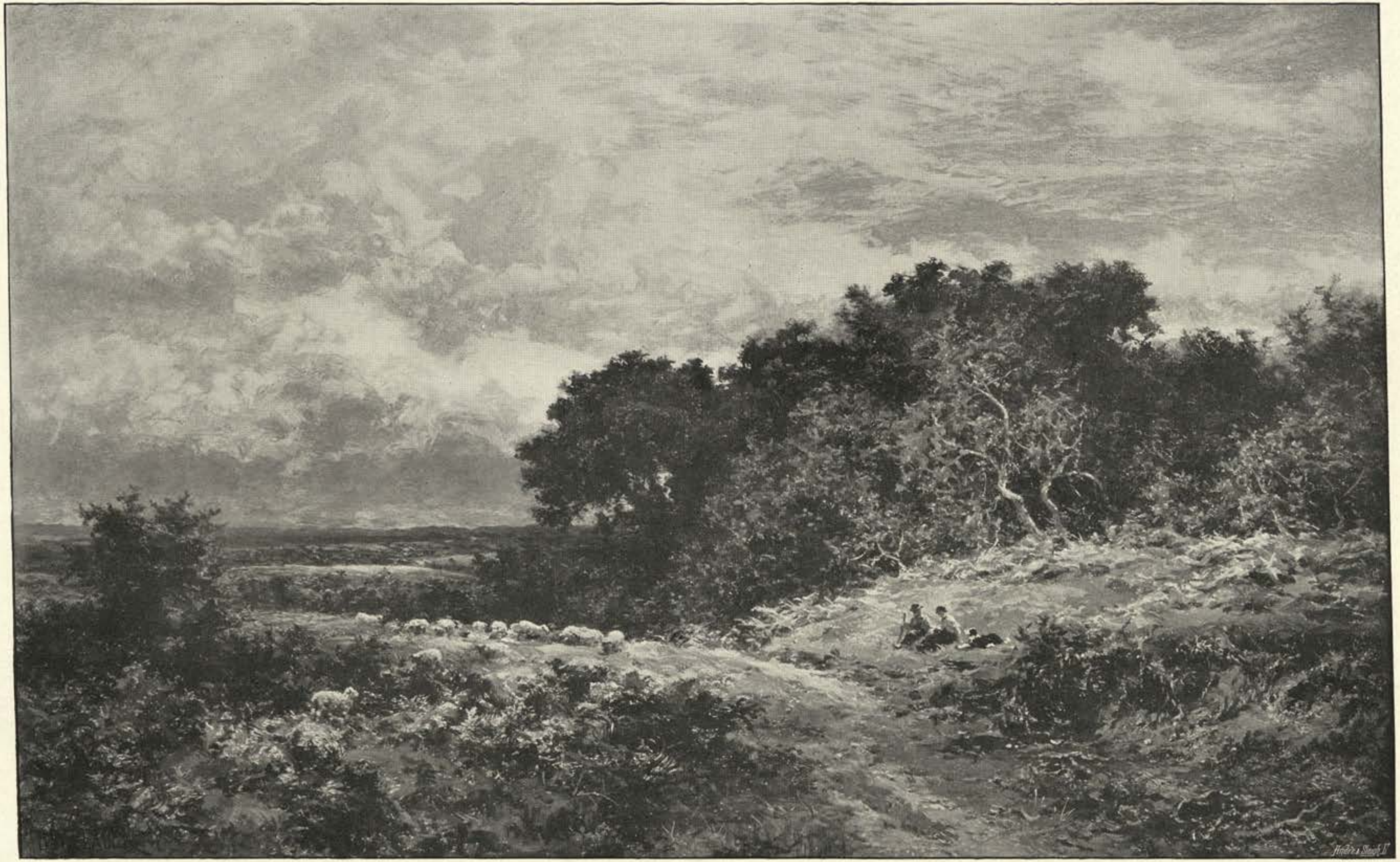
72 x 58



FROM ITALY.

Carl Schloesser.

26 x 19

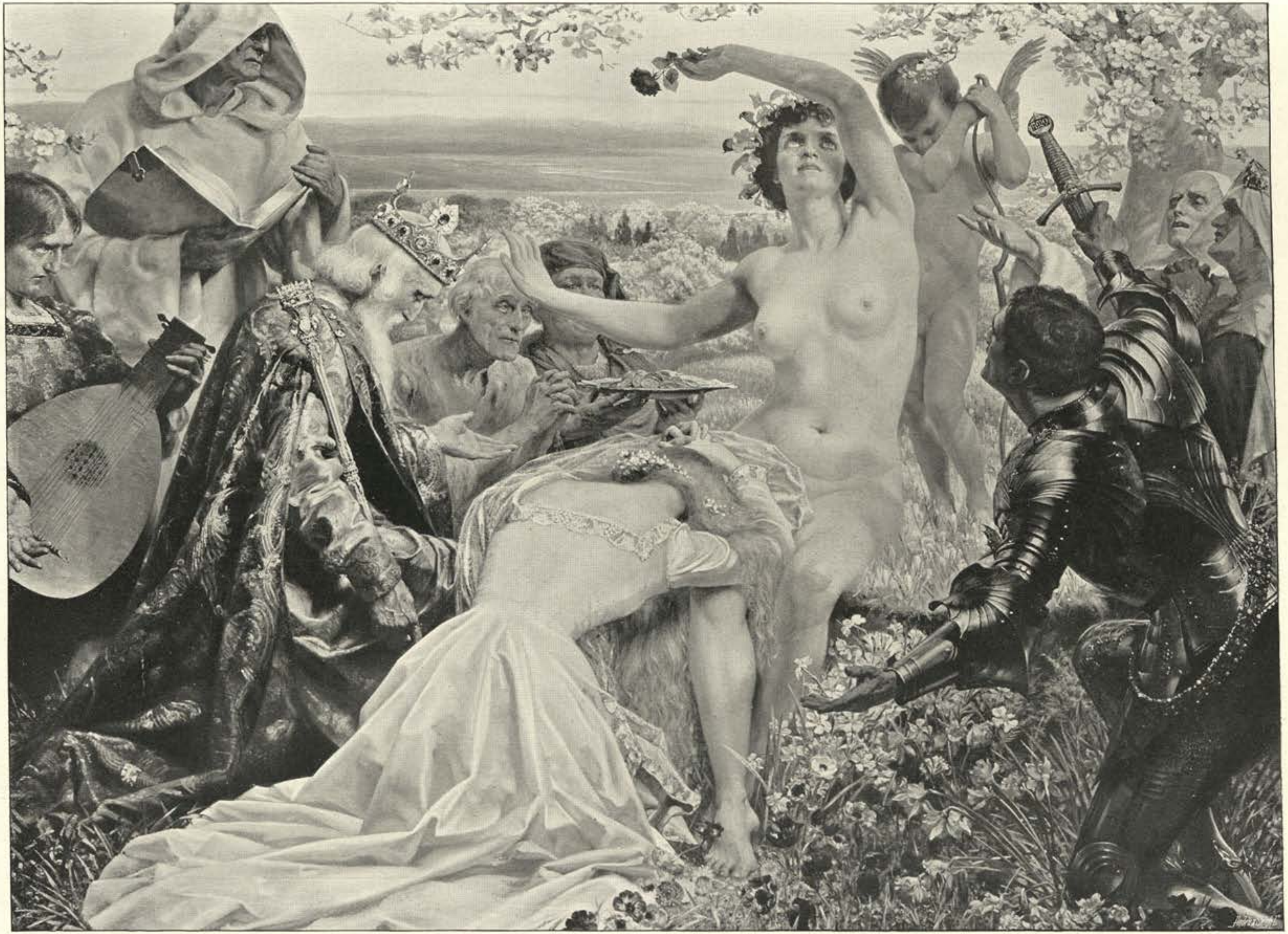


A COMING STORM.

B. W. LEADER, R.A.

By Permission of Messrs. Thos. Agnew and Sons.

48 x 36

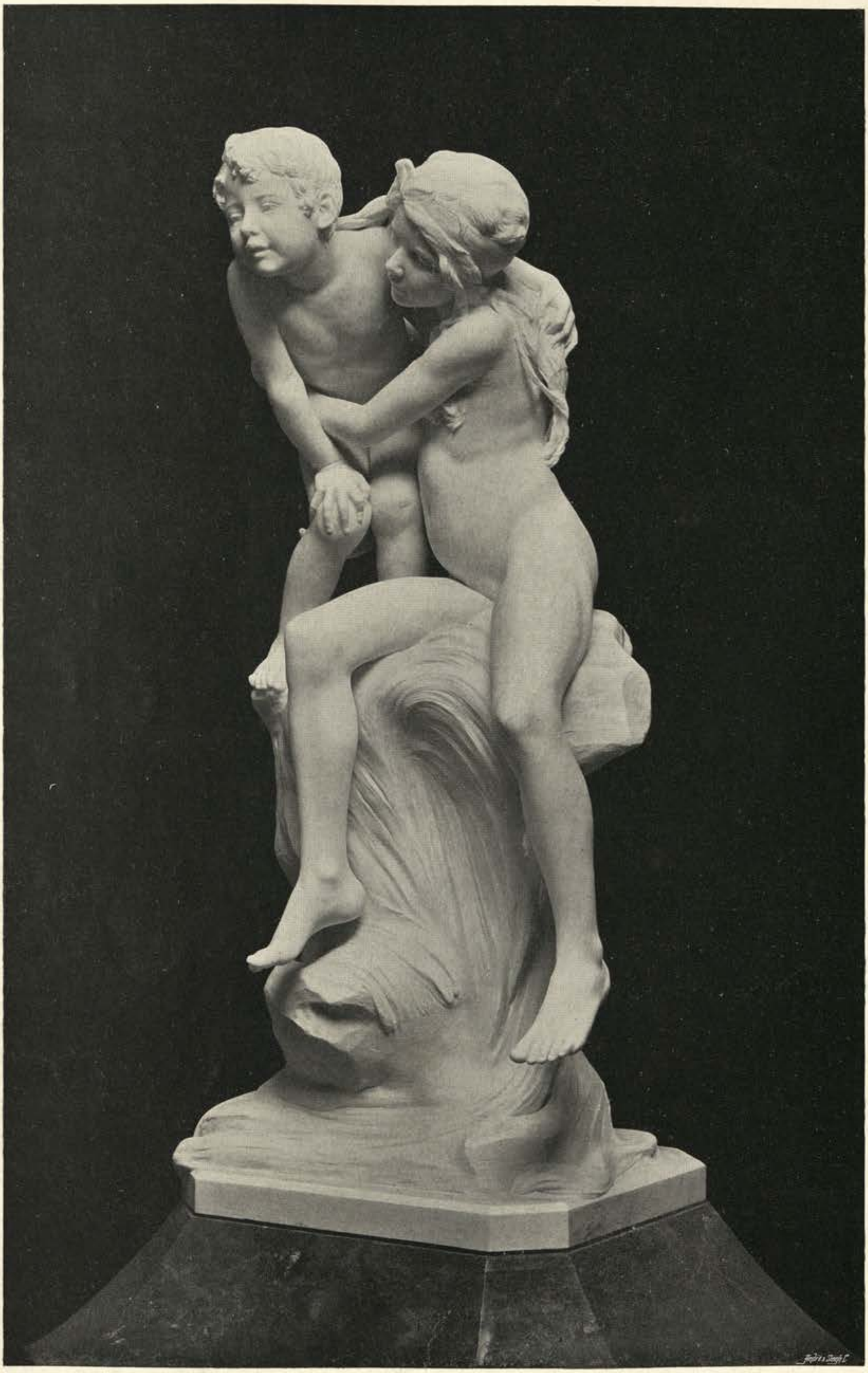


93 x 69

VOX HUMANA.

"Hear, Nature, hear; dear goddess, hear!"

SIGISMUND GOETZE.

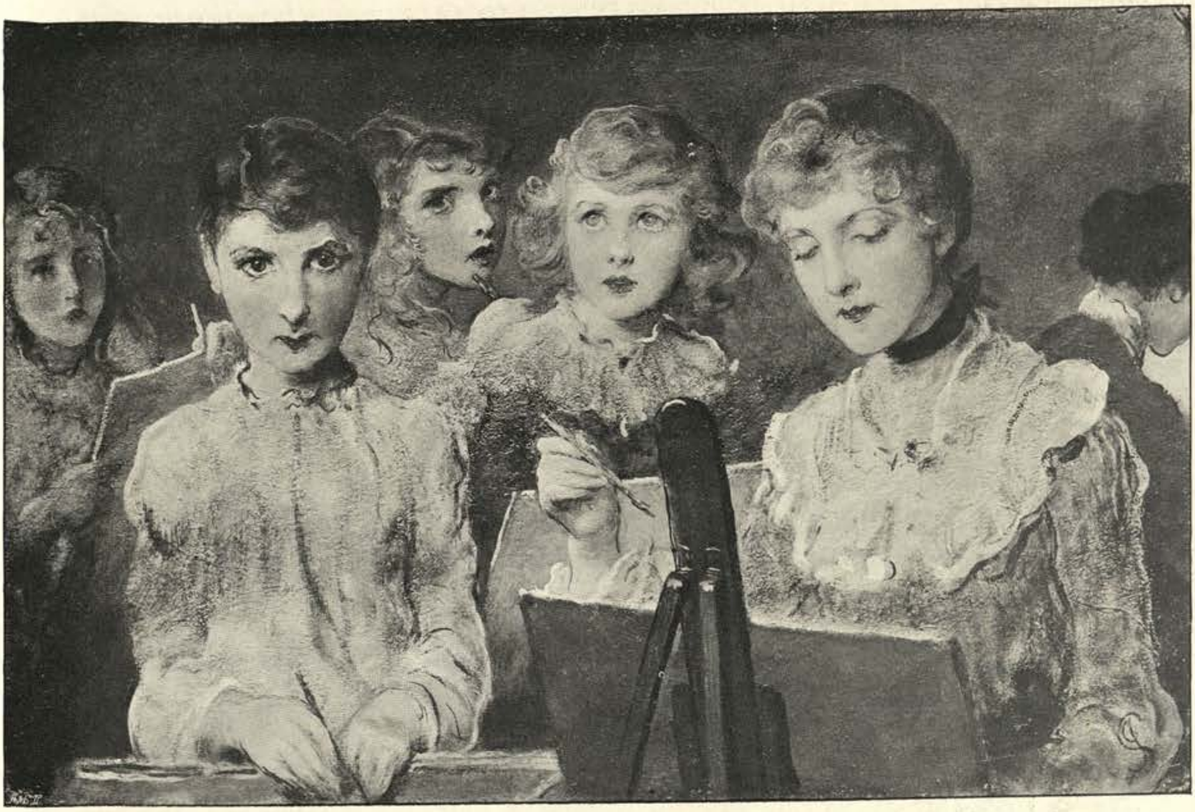


LIFE SIZE

THE SPRING TIDE OF LIFE. *(Marble.)*

W. ROBERT COLTON, A.R.A.

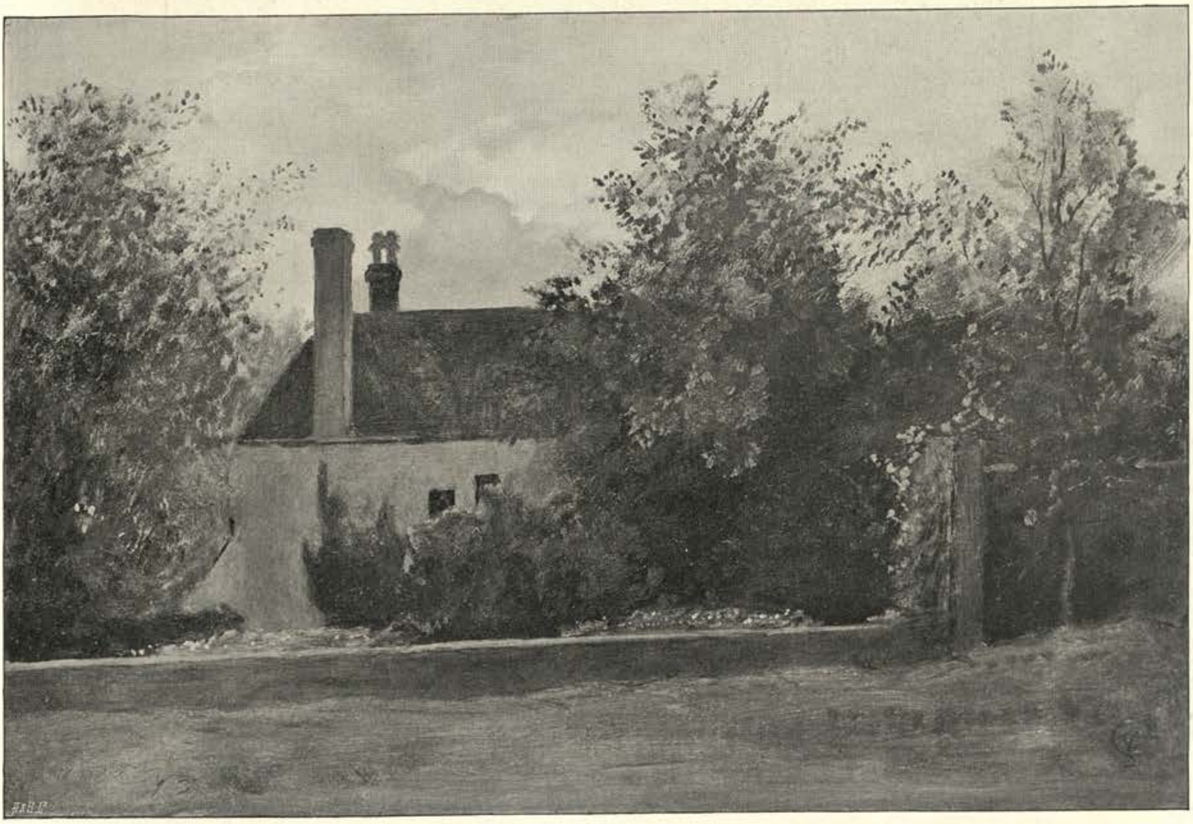
(Purchased by the President and Council under the terms of the Chantrey Bequest.)



18 x 12

BIRDS OF A FEATHER.

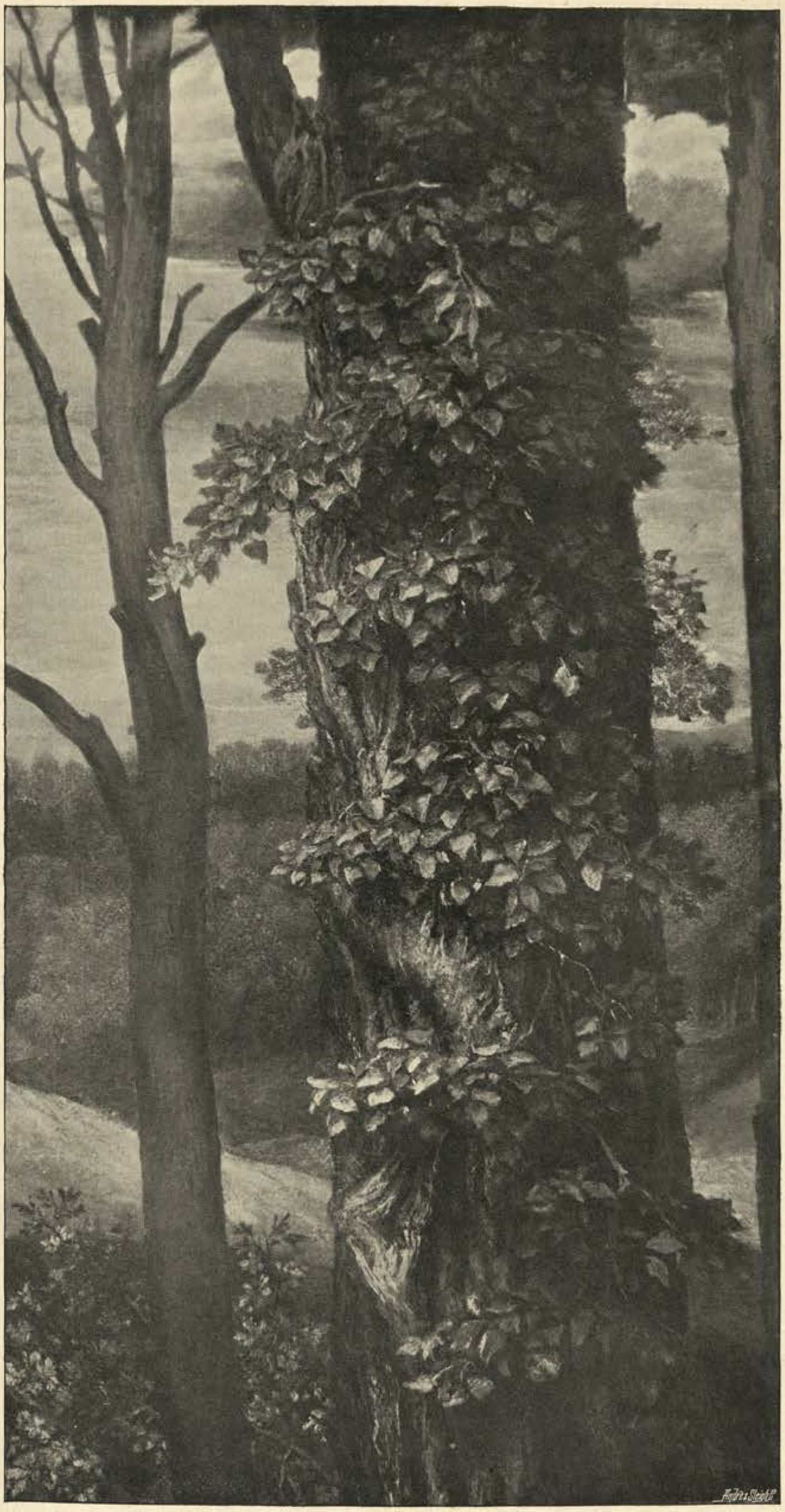
JAMES SANT, R.A.



18 x 12

HACKLINGE, KENT.

JAMES SANT R.A.



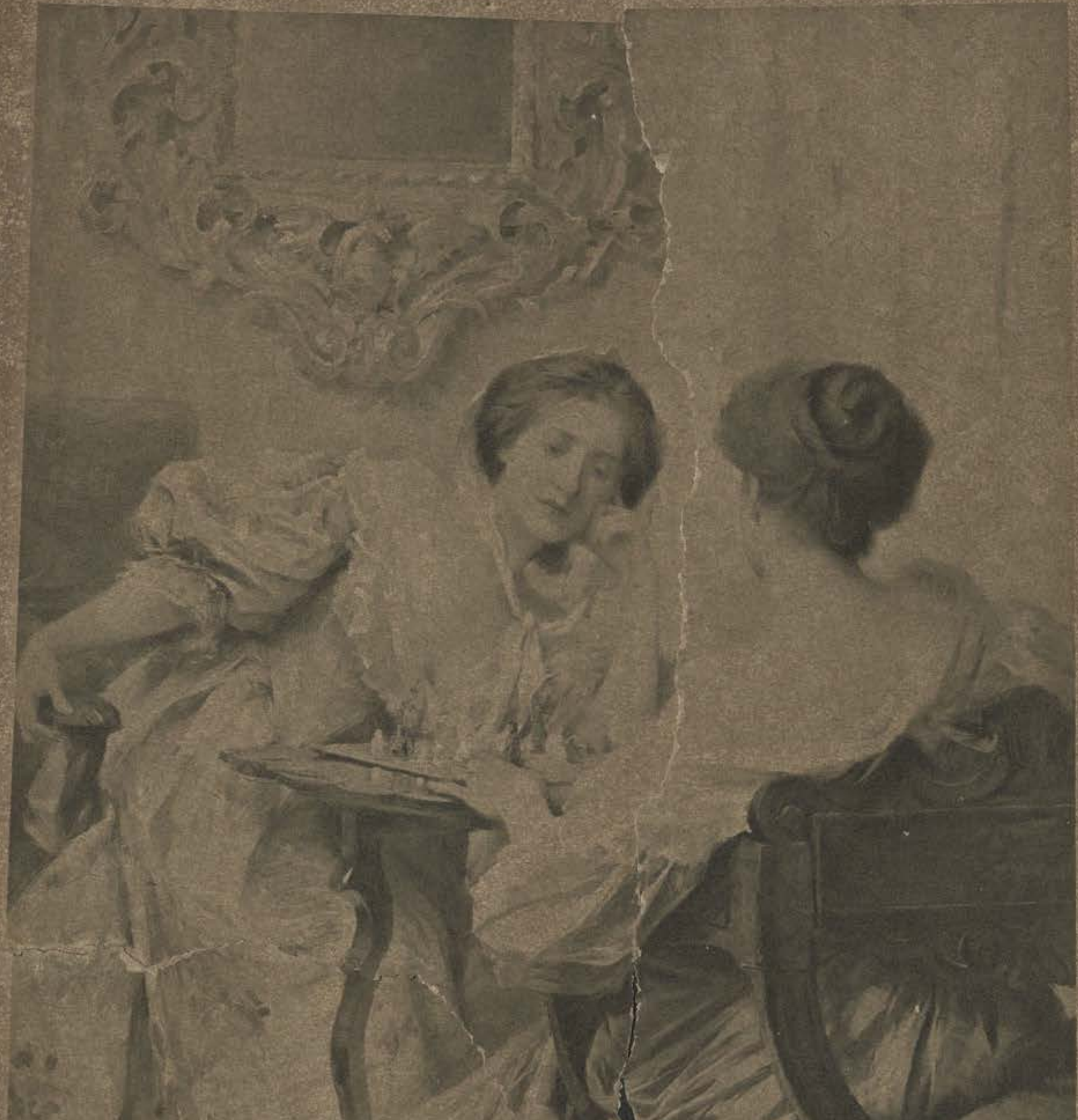
THE PARASITE.

G. F. WATTS, R.A., O.M.

From a Photograph by Frederick Hollyer, the owner of the Copyright.

E

LIBRARY OF THE BOMBAY BRANCH OF THE ROYAL ASIATIC SOCIETY.



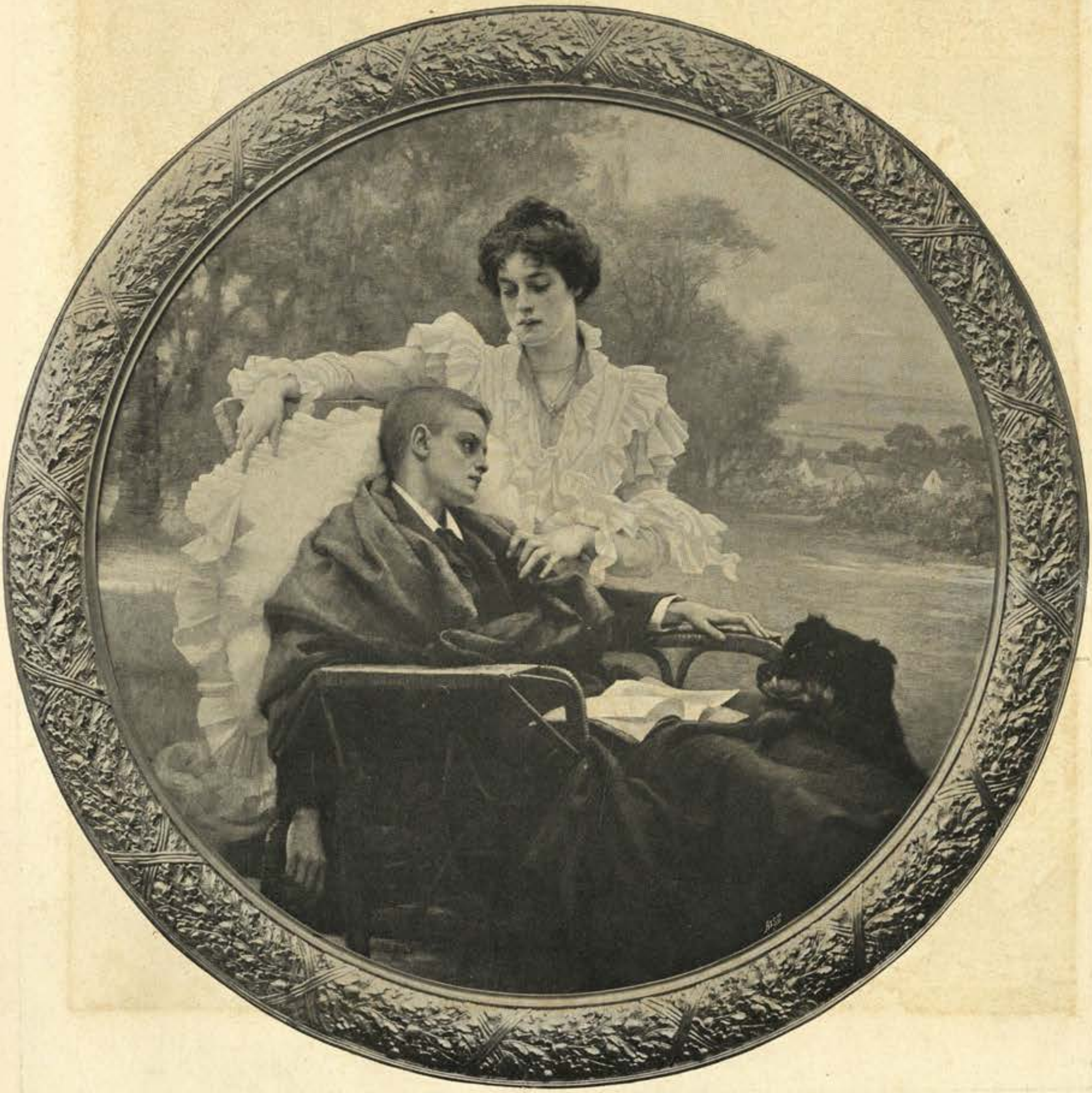
The Chess Players

S. Melton Fisher.

OF THE
BOMBAY
BRANCH
OF THE
ROYAL ASIATIC SOCIETY

ROYAL ACADEMY PICTURES, 1903.

PART III.

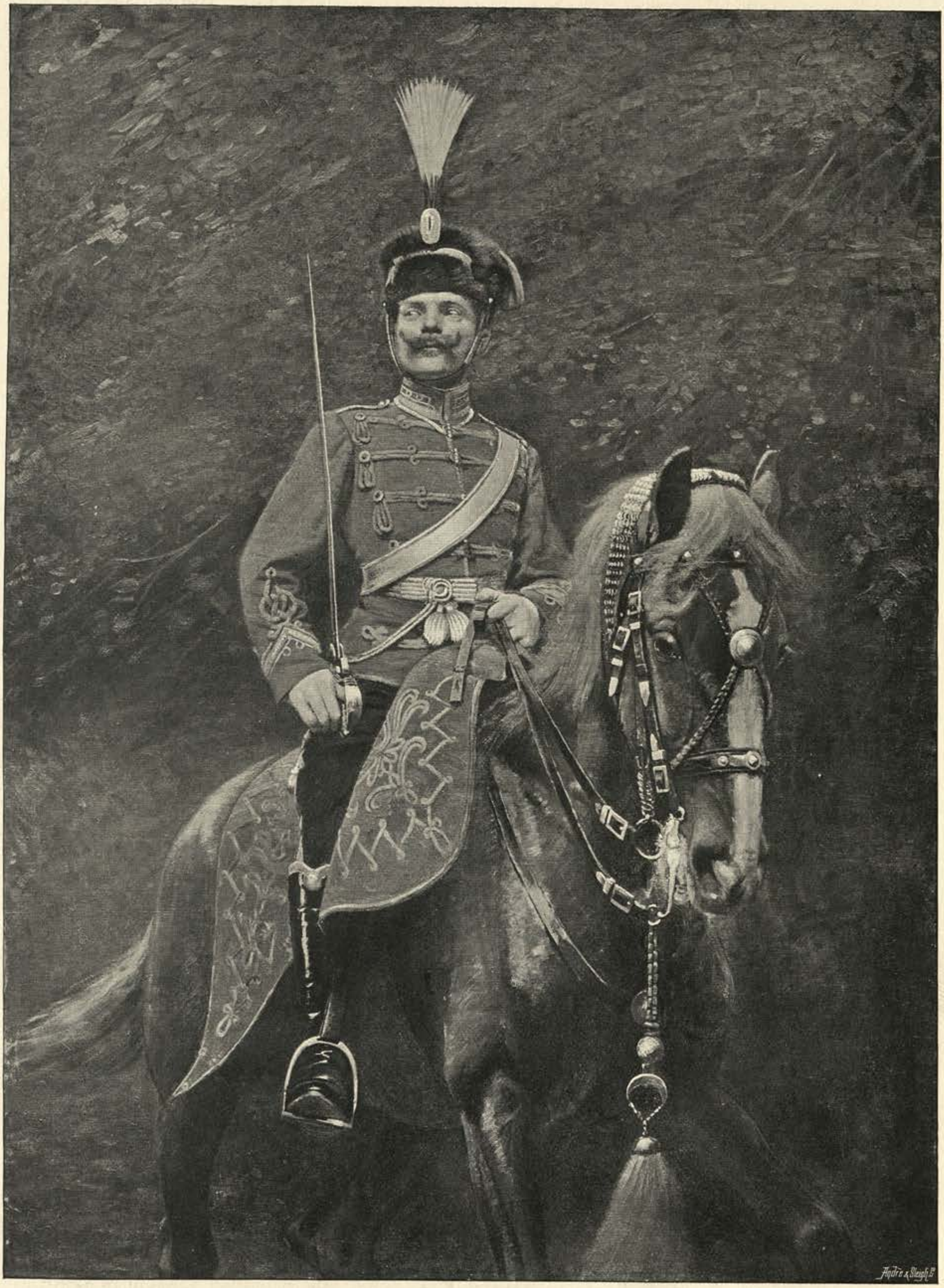


54 INCHES DIAMETER

ON THE THRESHOLD OF LIFE.

ERNEST NORMAND.

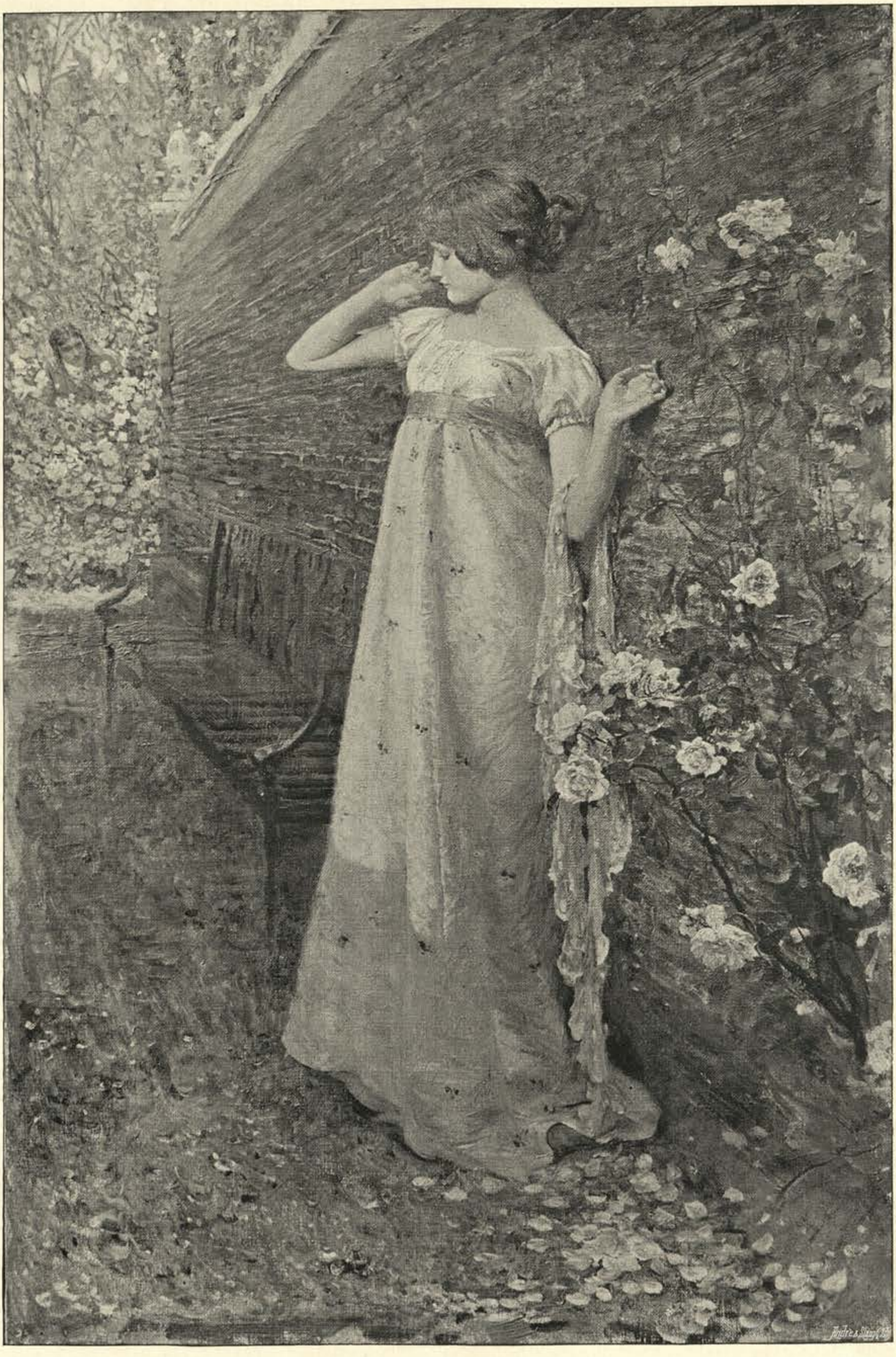
[Copyright is in every case strictly reserved.]


André & Sleigh Ld

84 x 60

THE BLUE HUSSAR.

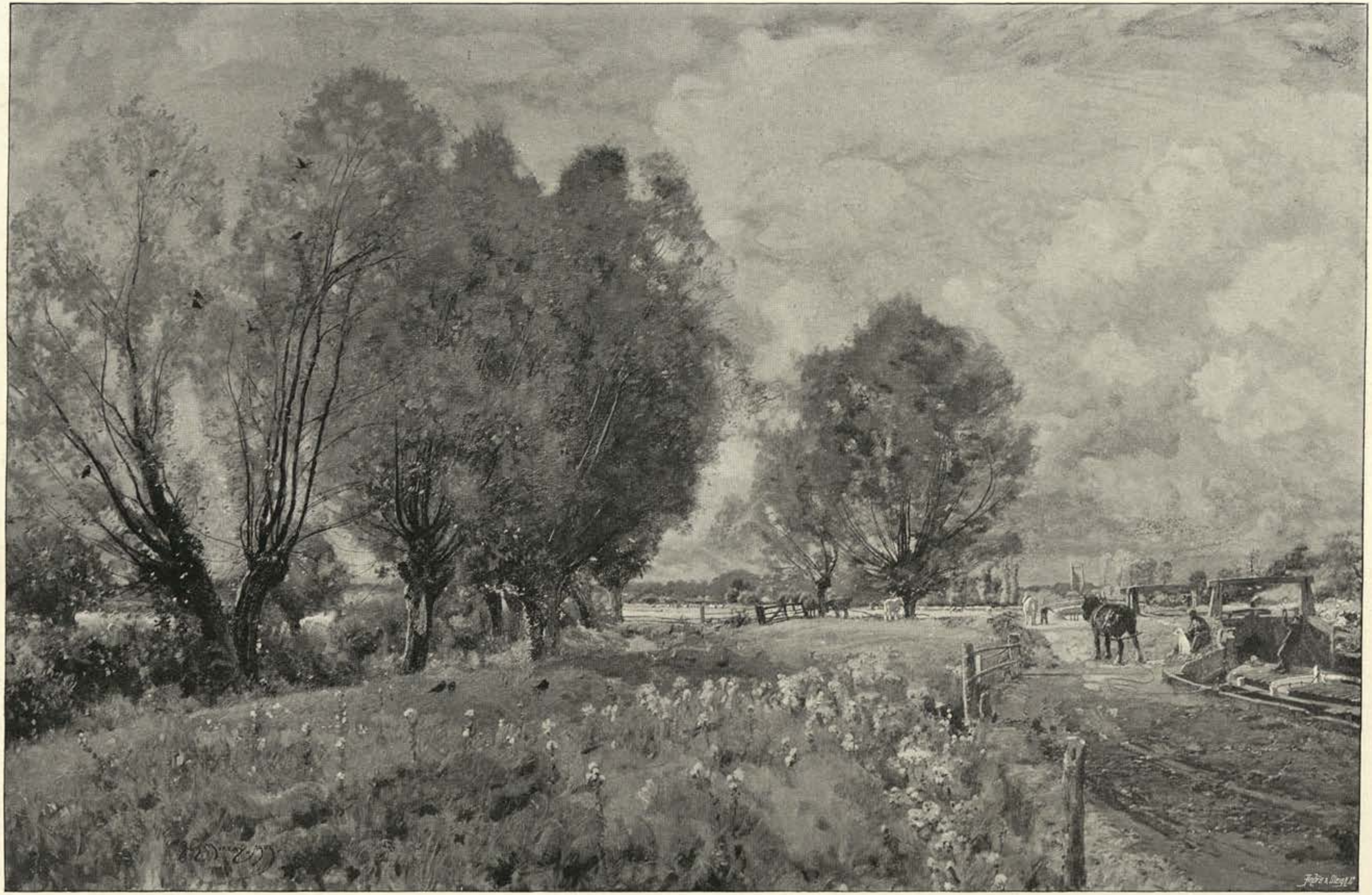
W. FRANK CALDERON.


André & Sleigh Ltd

18¾ x 10¼

HIDING.

John H. F. Bacon, A.R.A.



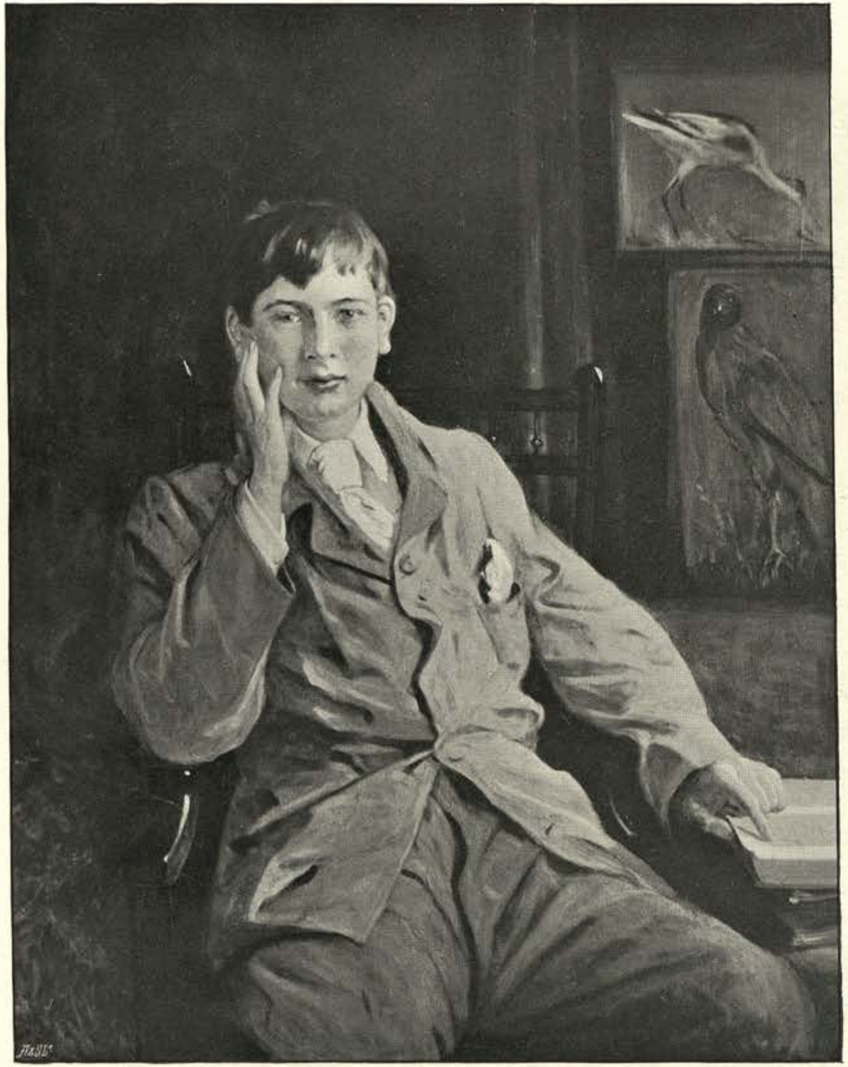
72 x 48

IN THE COUNTRY OF CONSTABLE.

DAVID MURRAY, A.R.A.

(Purchased by the President and Council under the terms of the Chantrey Bequest.)

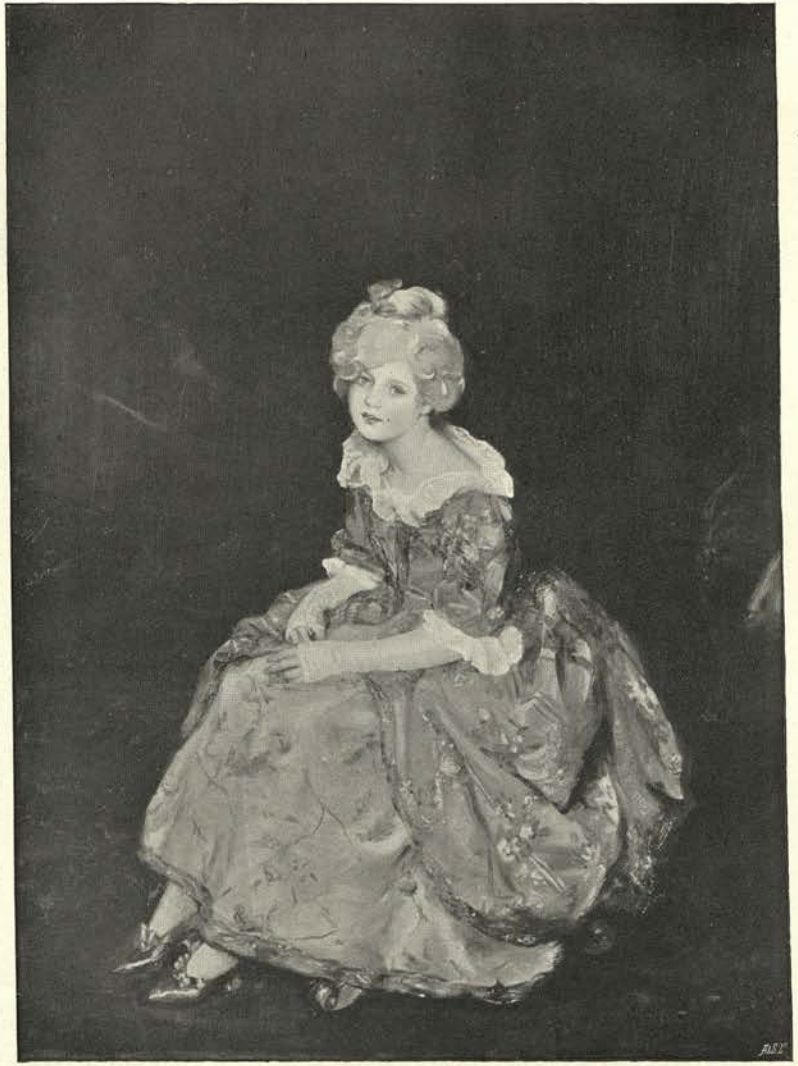
By Permission of the Fine Art Society, who are publishing an Etching.



44 x 34

EDWARD, SON OF EDWARD W. MEYERSTEIN, ESQ.

G. A. STOREY, A.R.A.

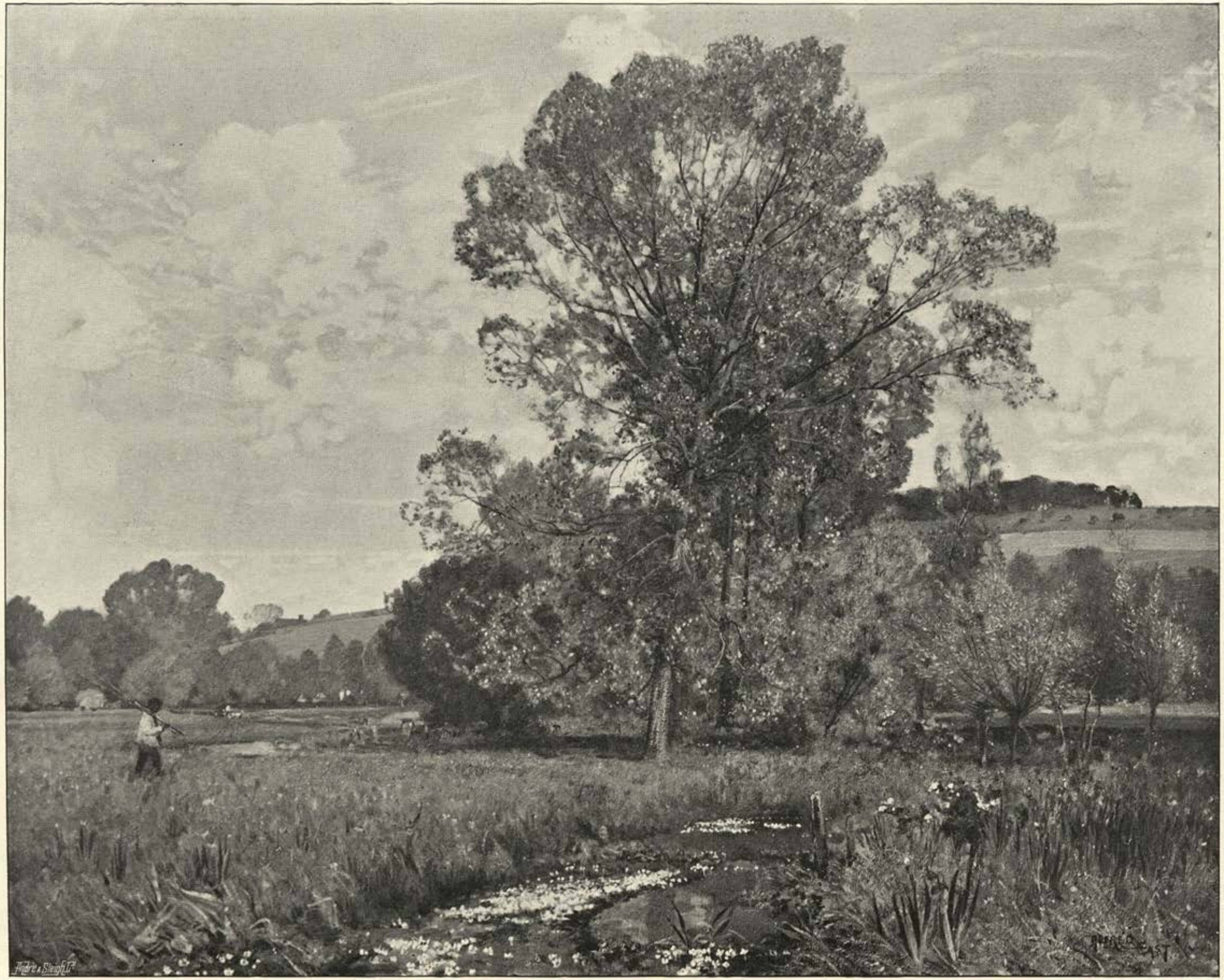


66 x 48

PETITE MARQUISE.

JOHN DA COSTA.

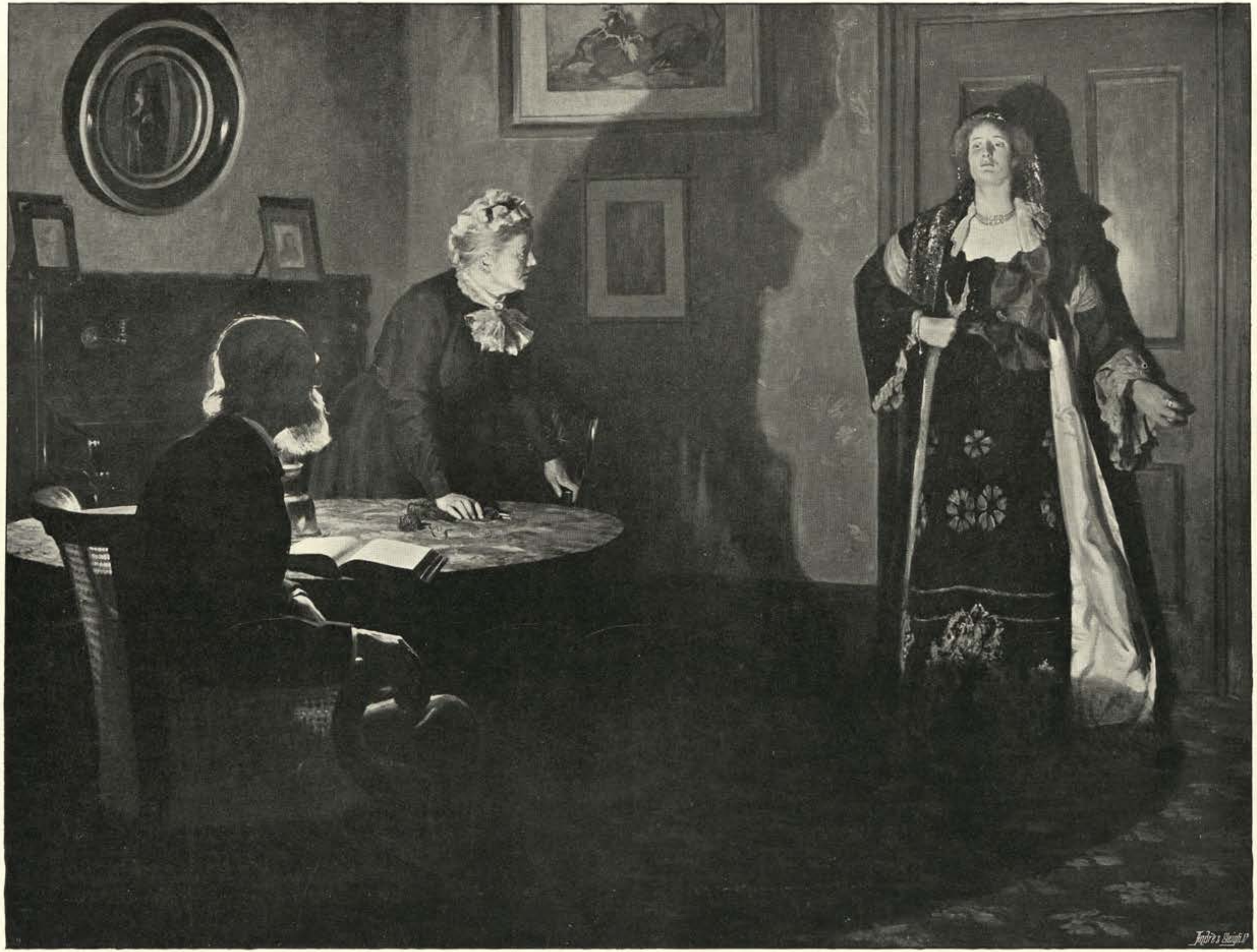
64395


ALFRED EAST
André & Sleigh Ld

60 x 48

IN A BERKSHIRE MEADOW.

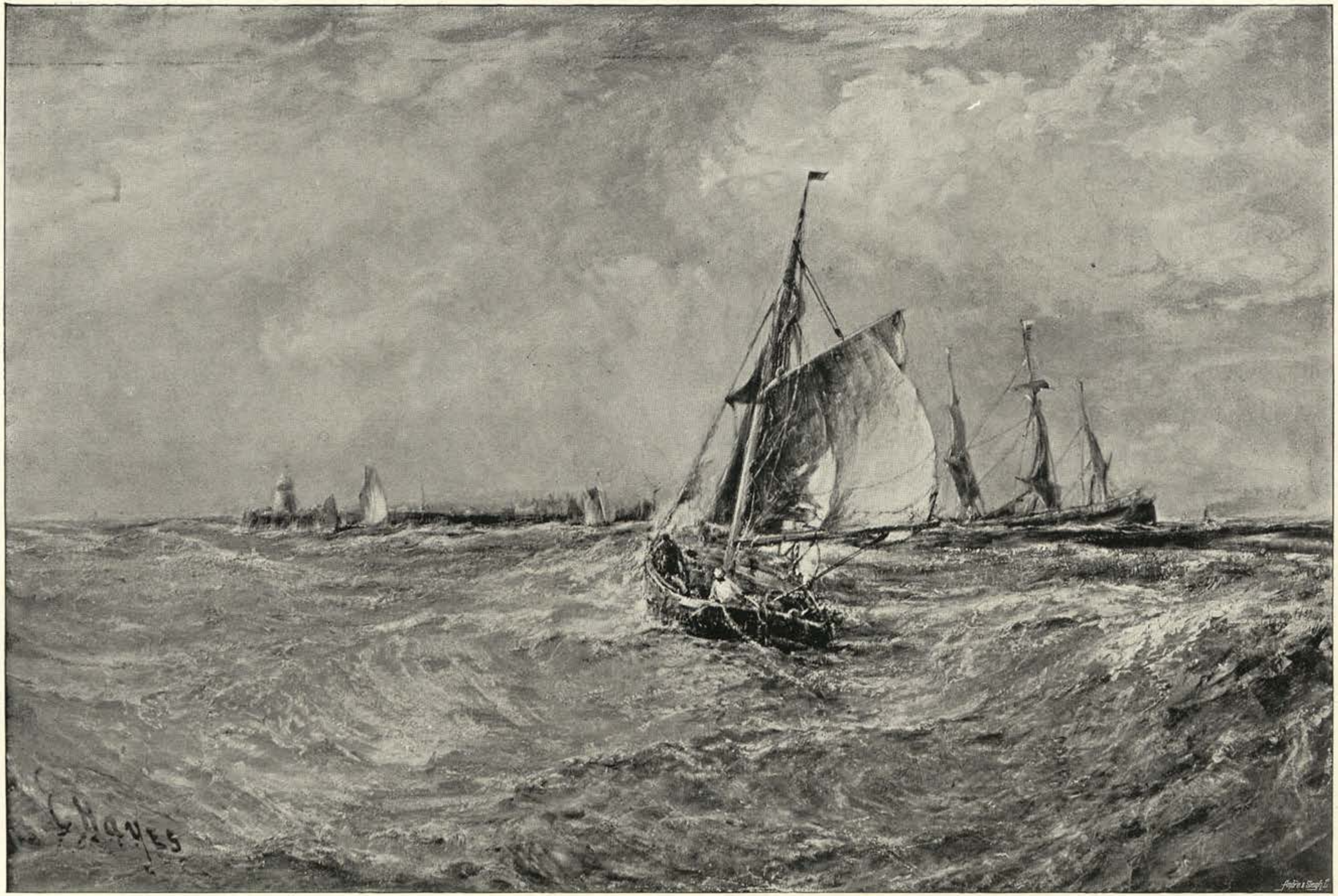
Alfred East, A.R.A.



85 x 65

THE PRODIGAL DAUGHTER.

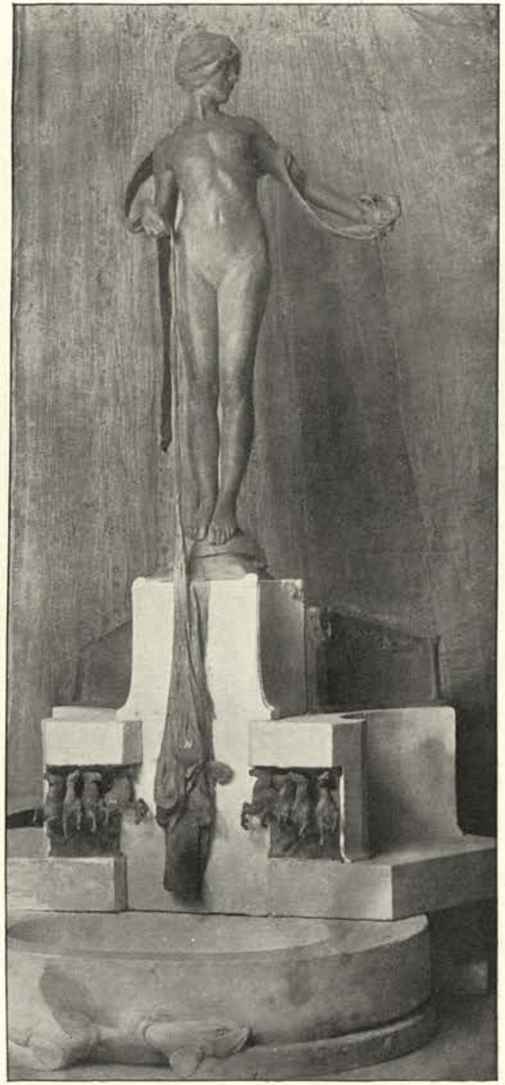
THE HON. JOHN COLLIER.



54 x 38

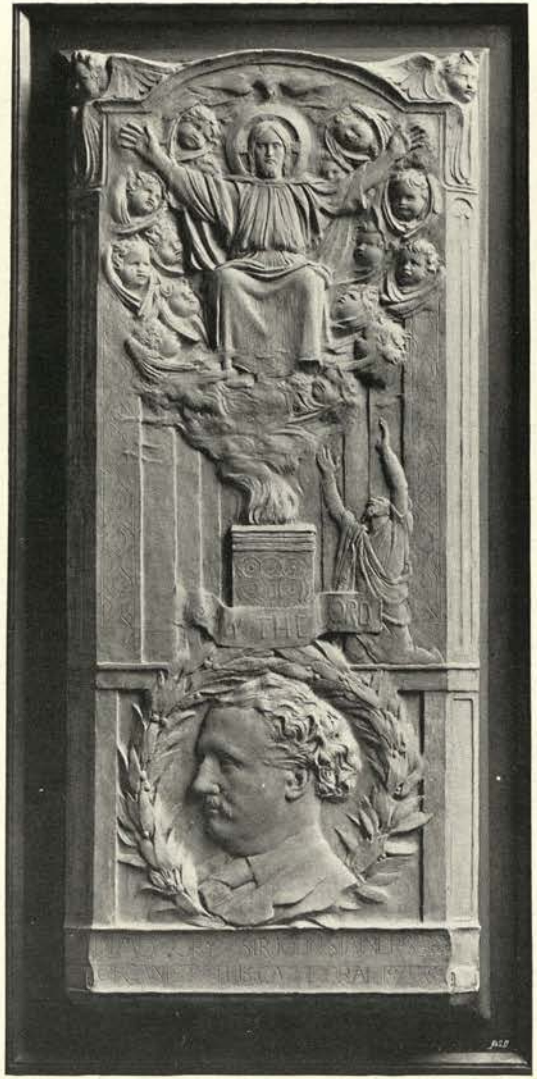
HOMEWARD BOUND.

Edwin Hayes, R.H.A., R.I.



THE FOUNTAIN OF THE ZODIAC BELT.

GILBERT BAYES.

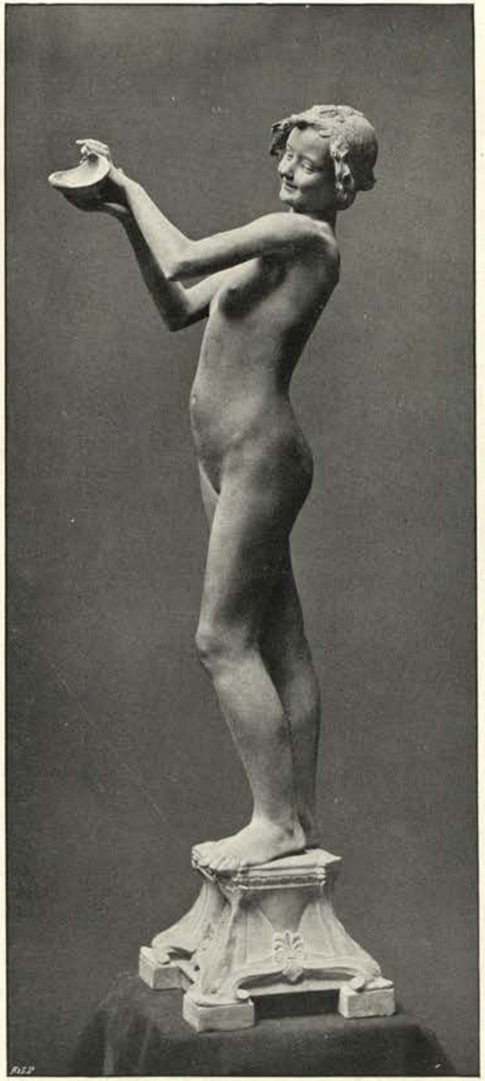


MEMORIAL TO THE LATE SIR JOHN STAINER.

(To be placed in St. Paul's Cathedral.)

5 FEET

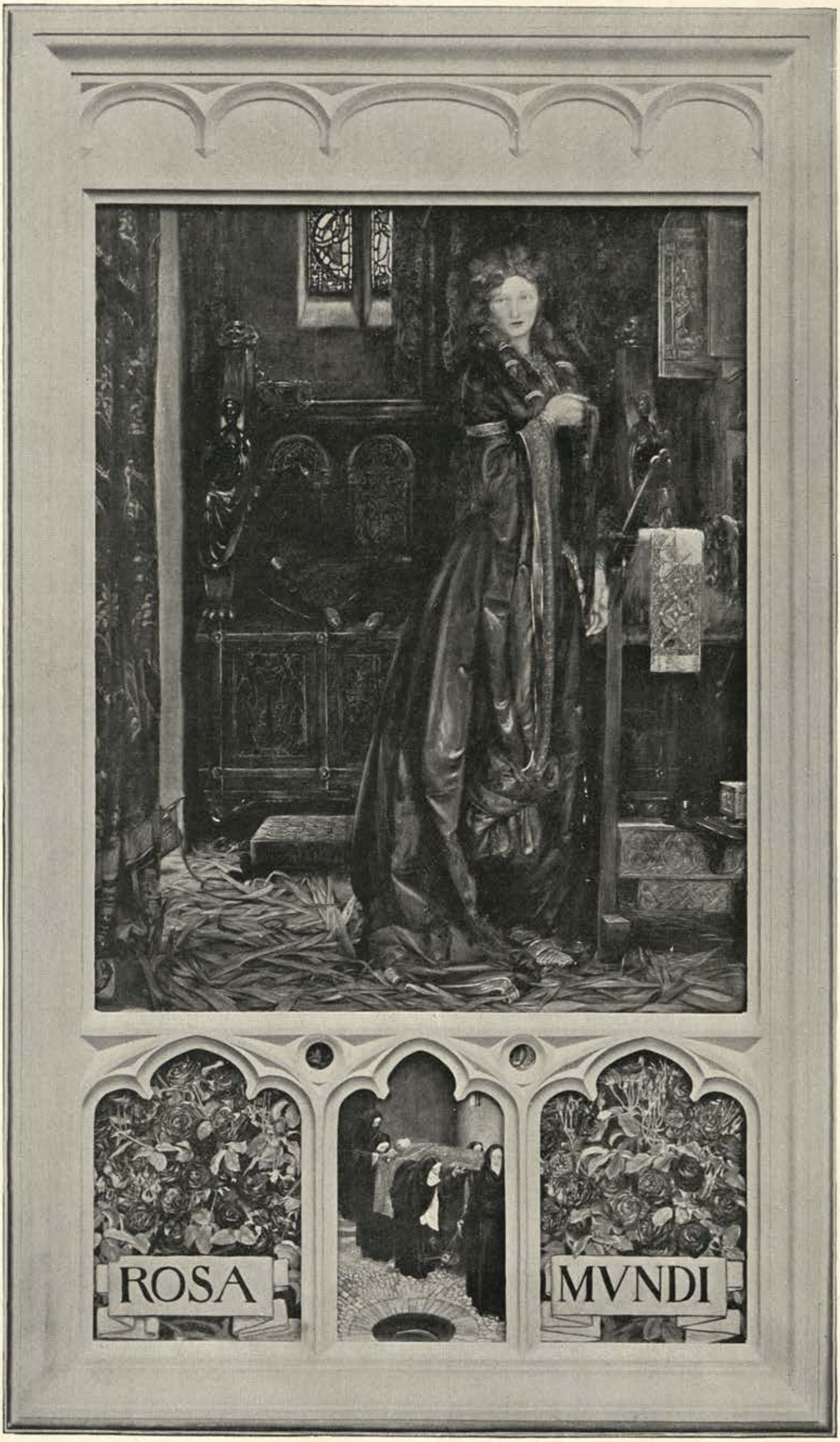
H. A. PEGRAM.



5 FEET

CROWNING FIGURE FOR A FOUNTAIN.

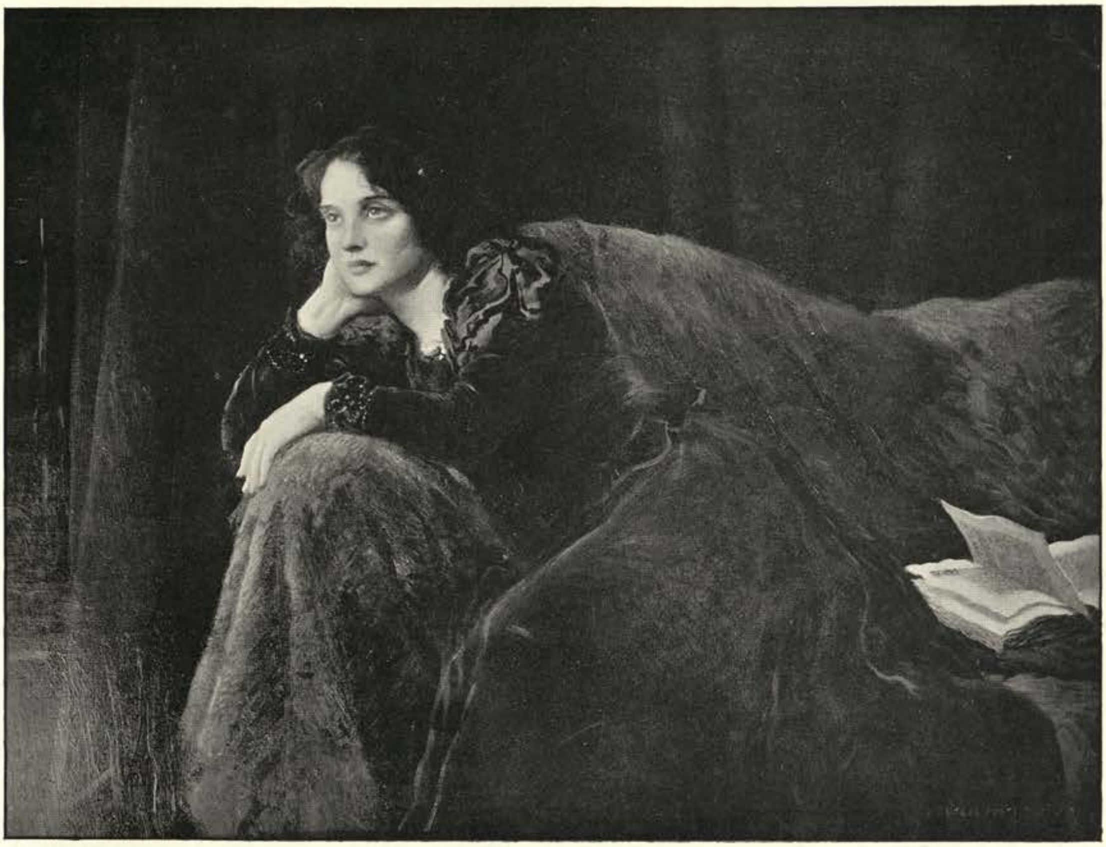
F. DERWENT WOOD.



36 x 24

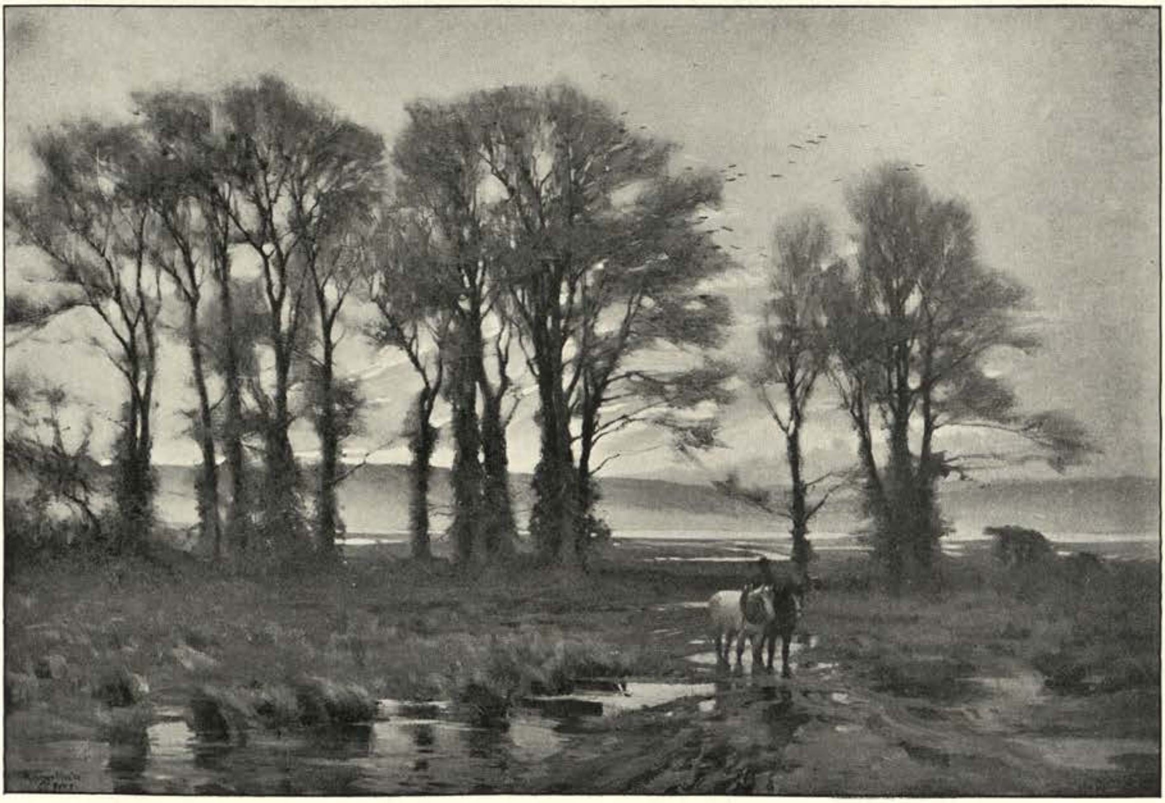
ROSAMOND.

MISS E. FORTESCUE BRICKDALE, A.R.W.S.



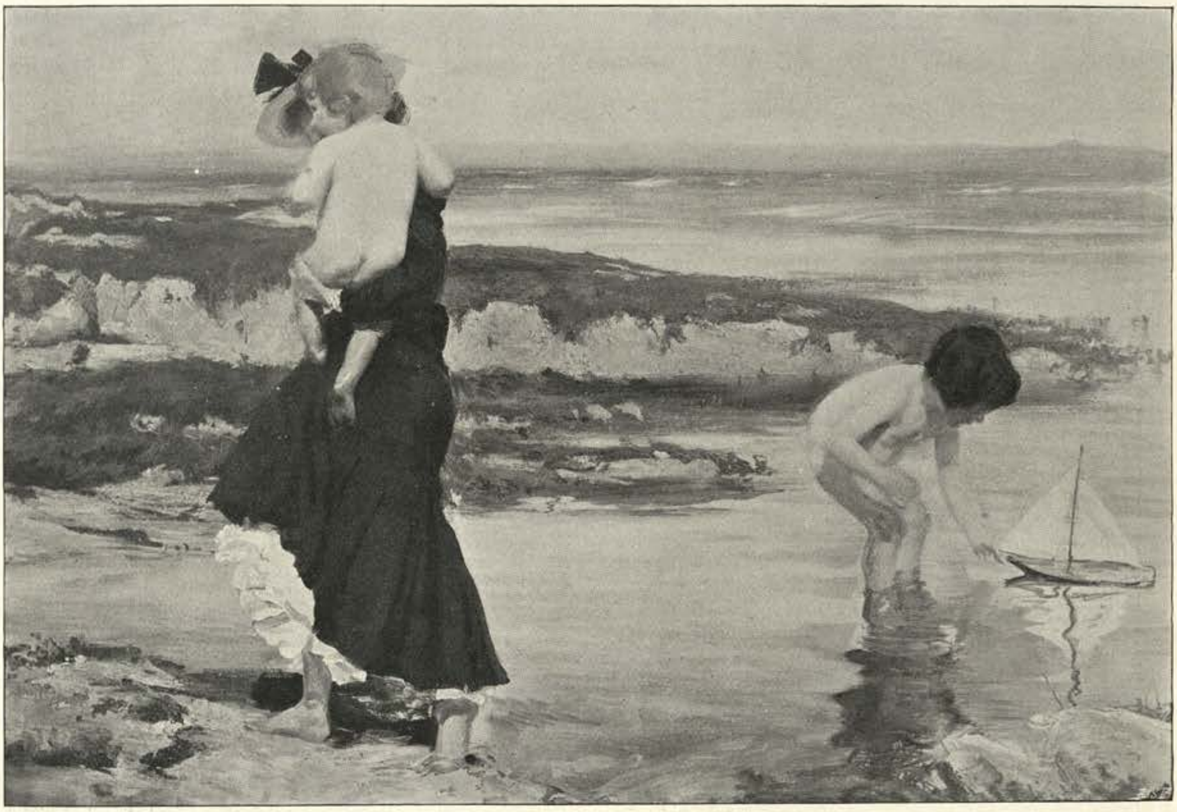
UNSOLVED. 50 x 40

TOM MOSTYN.



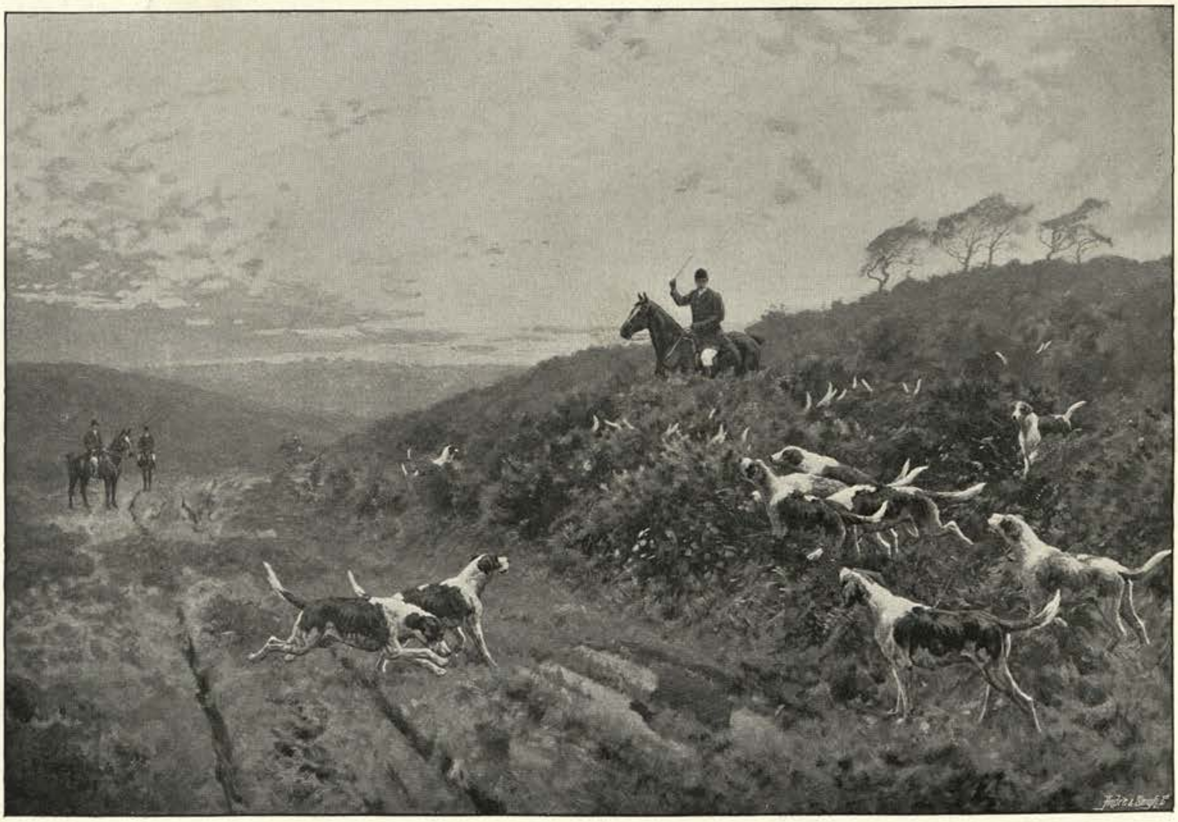
WINTER AND WET WEATHER. 54 x 42

ARTHUR MEADE.



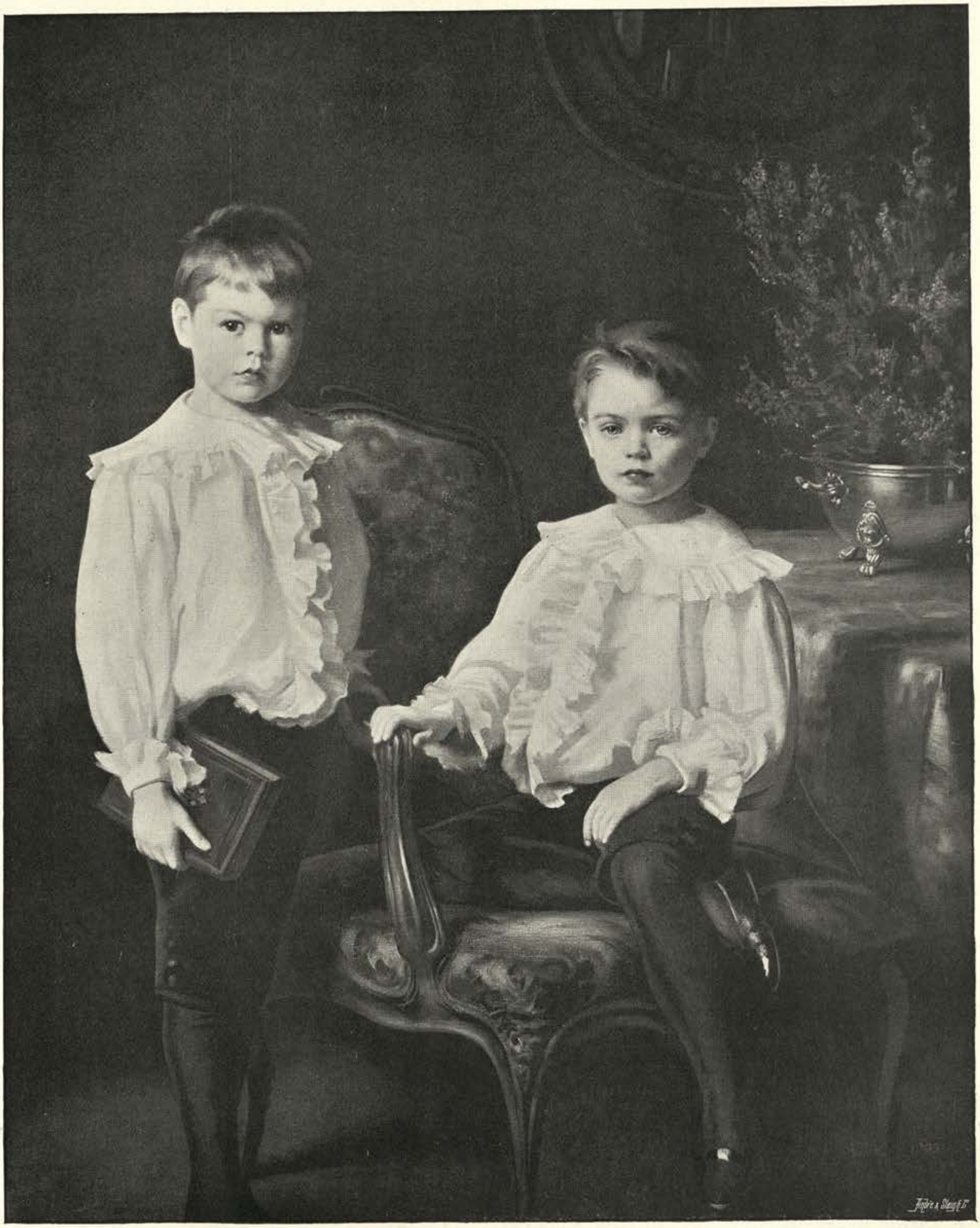
WATER BABIES. 45 x 32

C. SIMS



A CHECK. 54 x 36

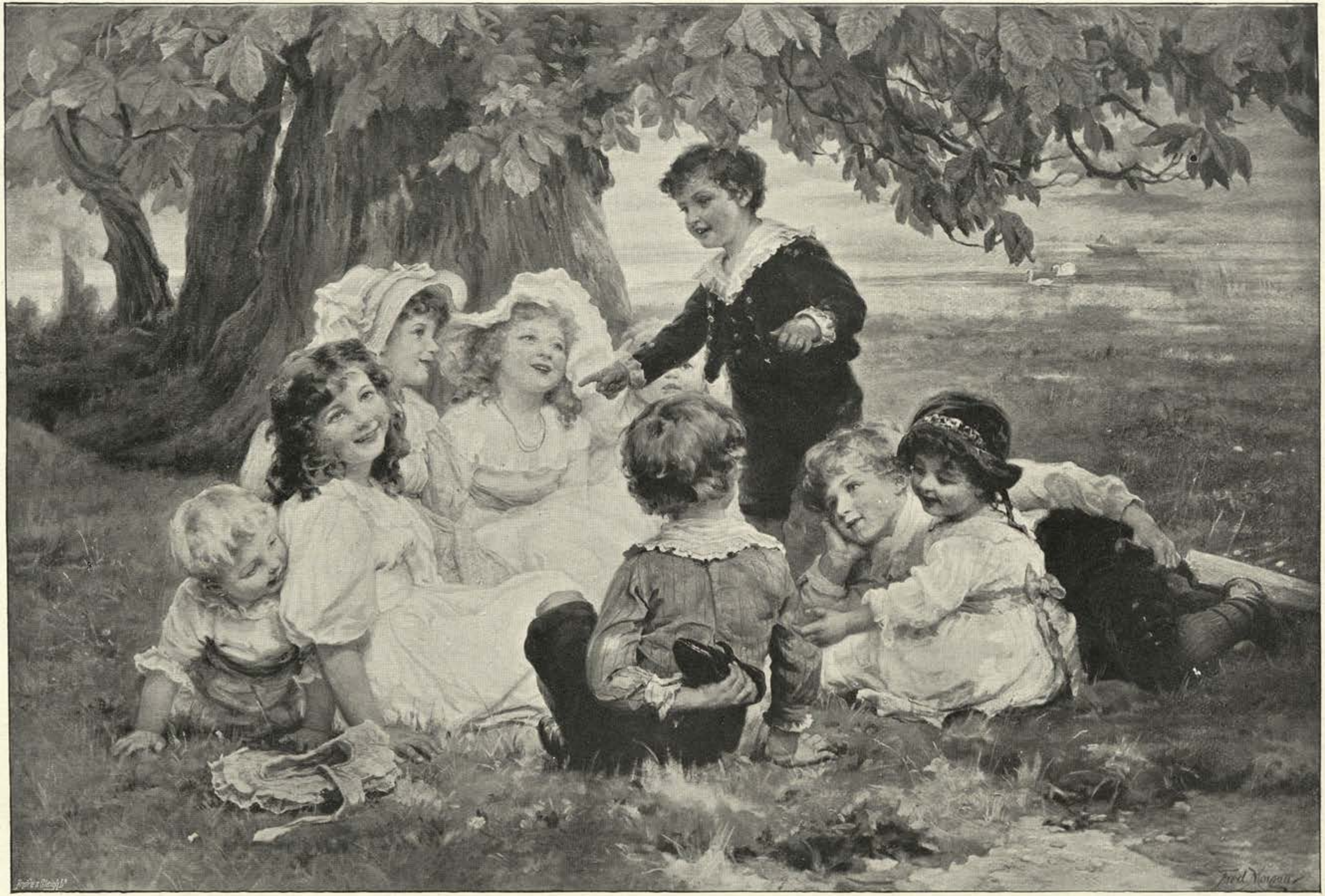
FRANK P. FREYBURG.


André & Sleigh Ltd

56 x 40

COLIN AND WILFRED NOWELL.

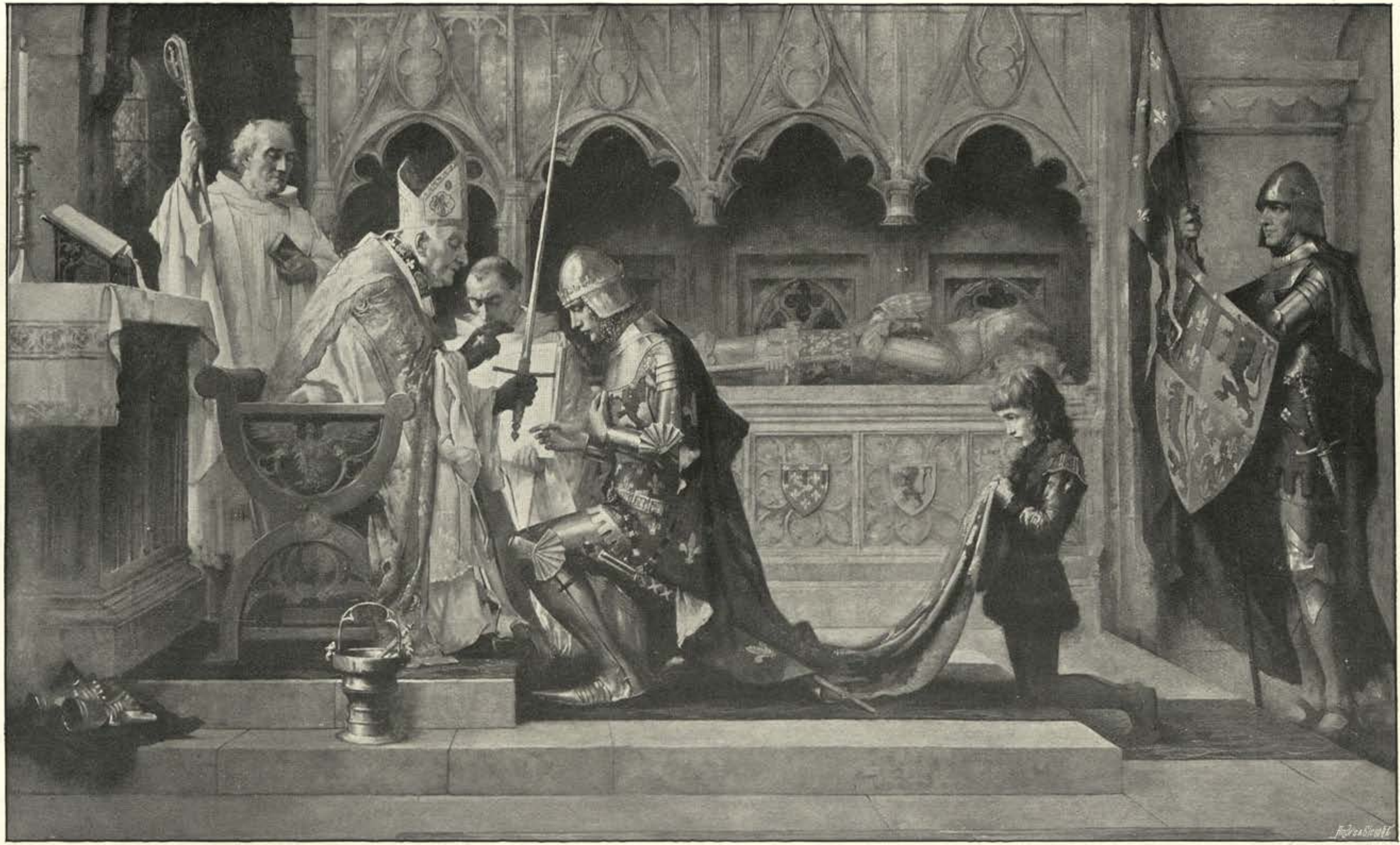
ARTHUR T. NOWELL.


Fred Morgan

48¾ x 33

HUNT THE SLIPPER.

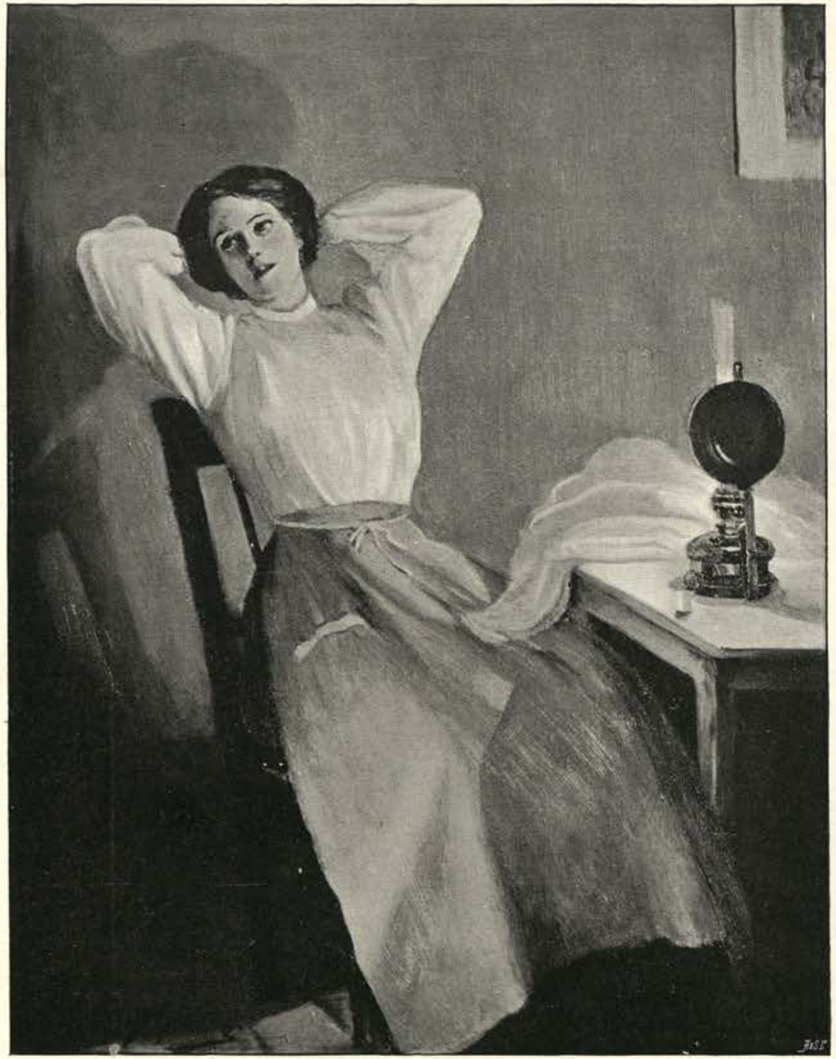
FRED MORGAN.



72 x 44

BENEDICTIO NOVI MILITIS.

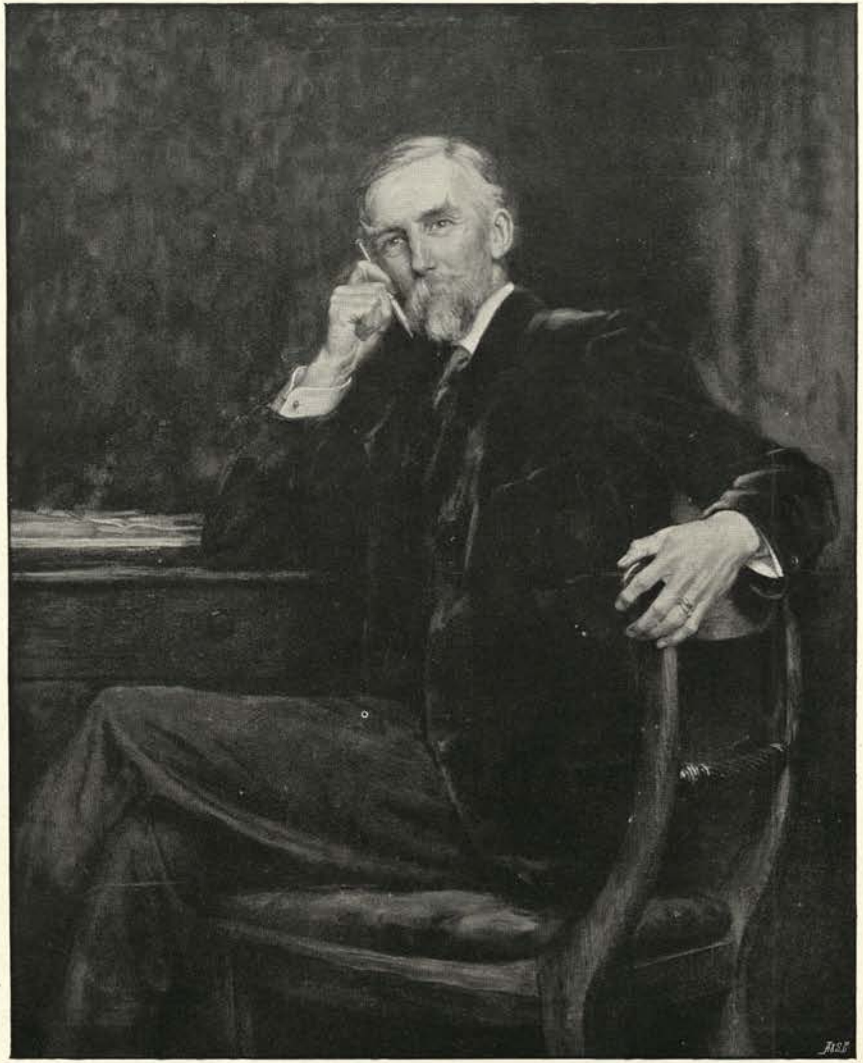
A. CHEVALLIER TAYLER.



44 x 30

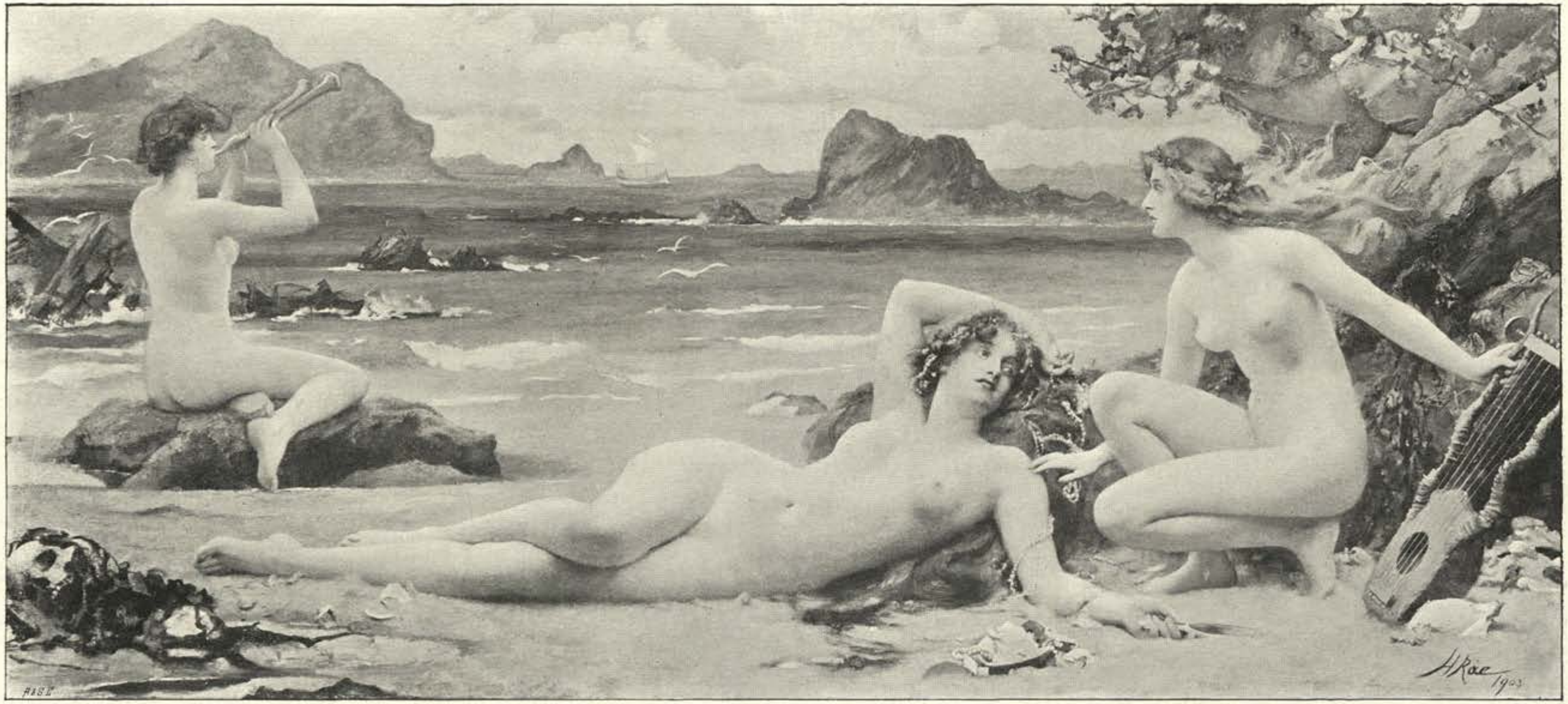
"HARK! HARK! THE LARK AT HEAVEN'S GATE SINGS."

LOUISE JOPLING.



ALEX. B. W. KENNEDY, ESQ., F.R.S., EMERITUS PROFESSOR OF ENGINEERING IN UNIVERSITY COLLEGE, LONDON.

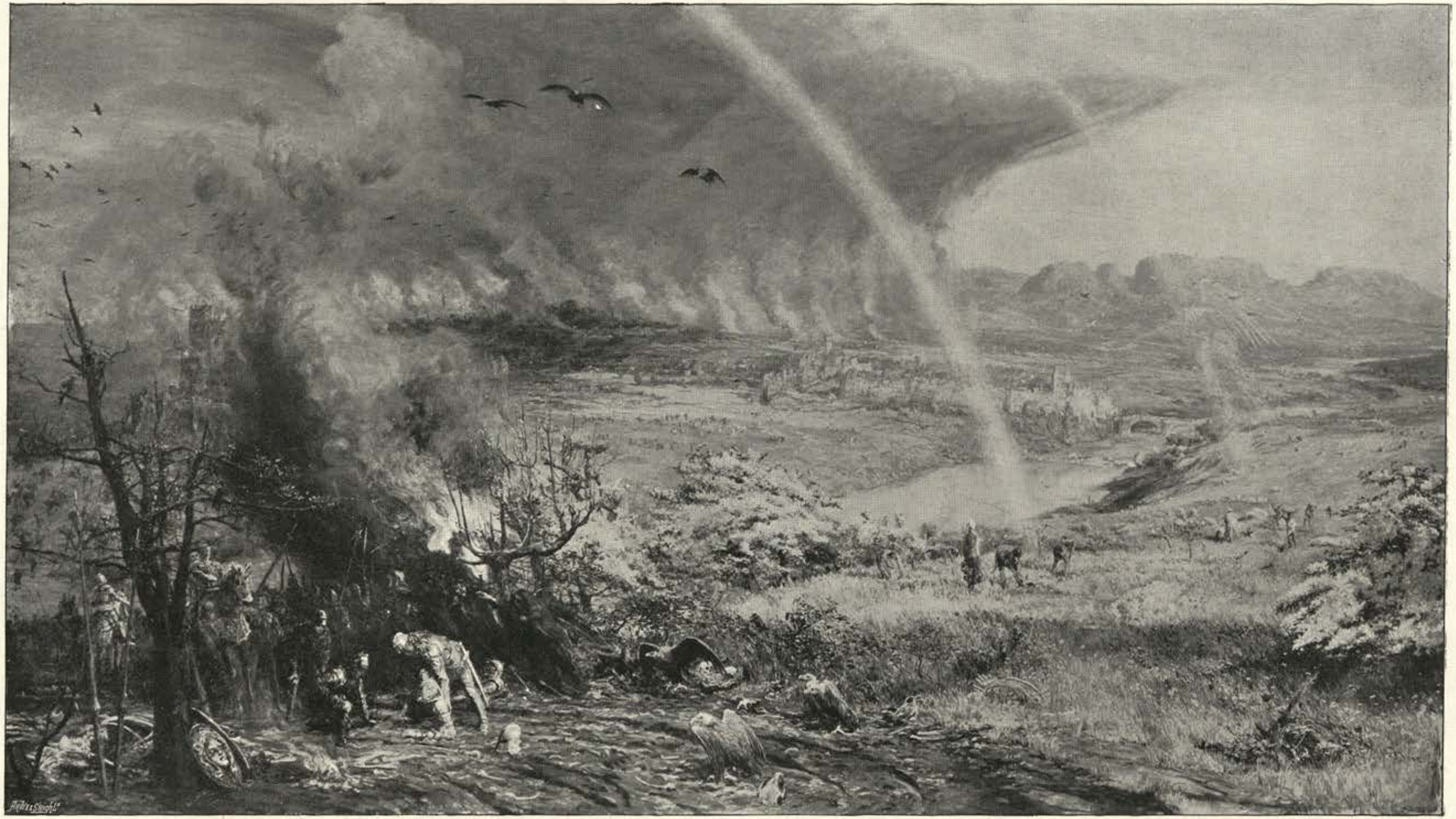
HUGH G. RIVIERE.



101 x 46

THE SIRENS.

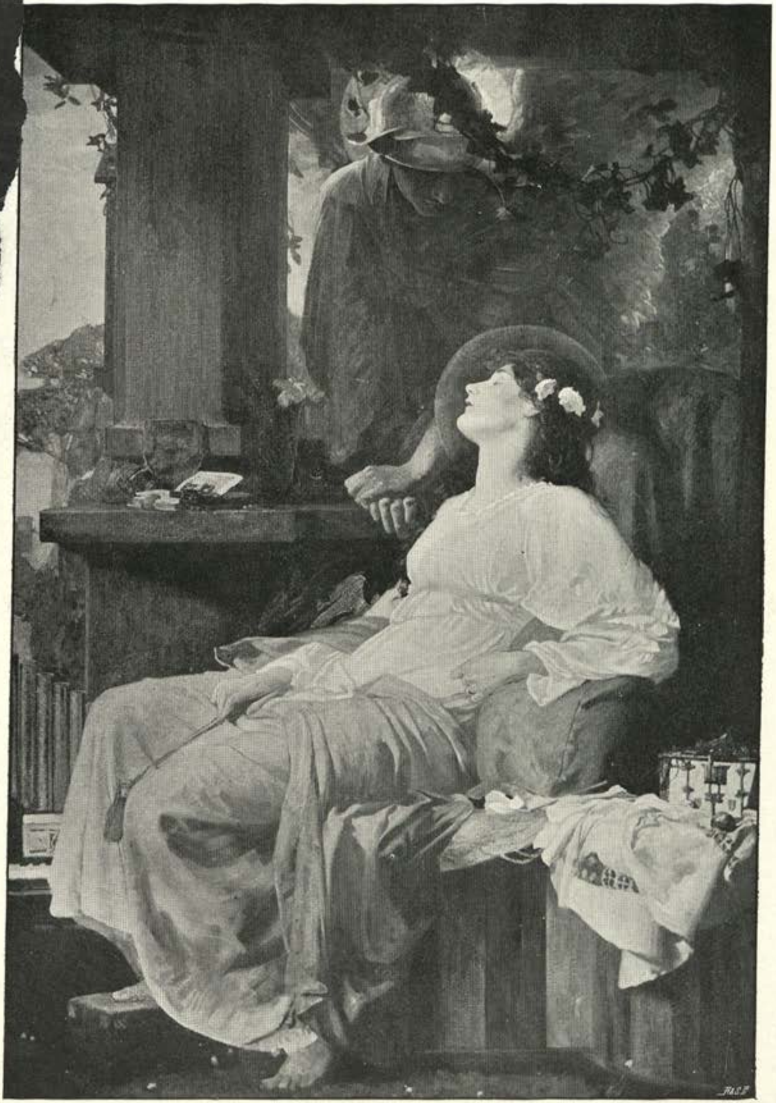
HENRIETTA RAE (MRS. ERNEST NORMAND).



84 x 48

PEACE DRIVING AWAY THE HORRORS OF WAR.

W. L. WYLLIE, A.R.A.

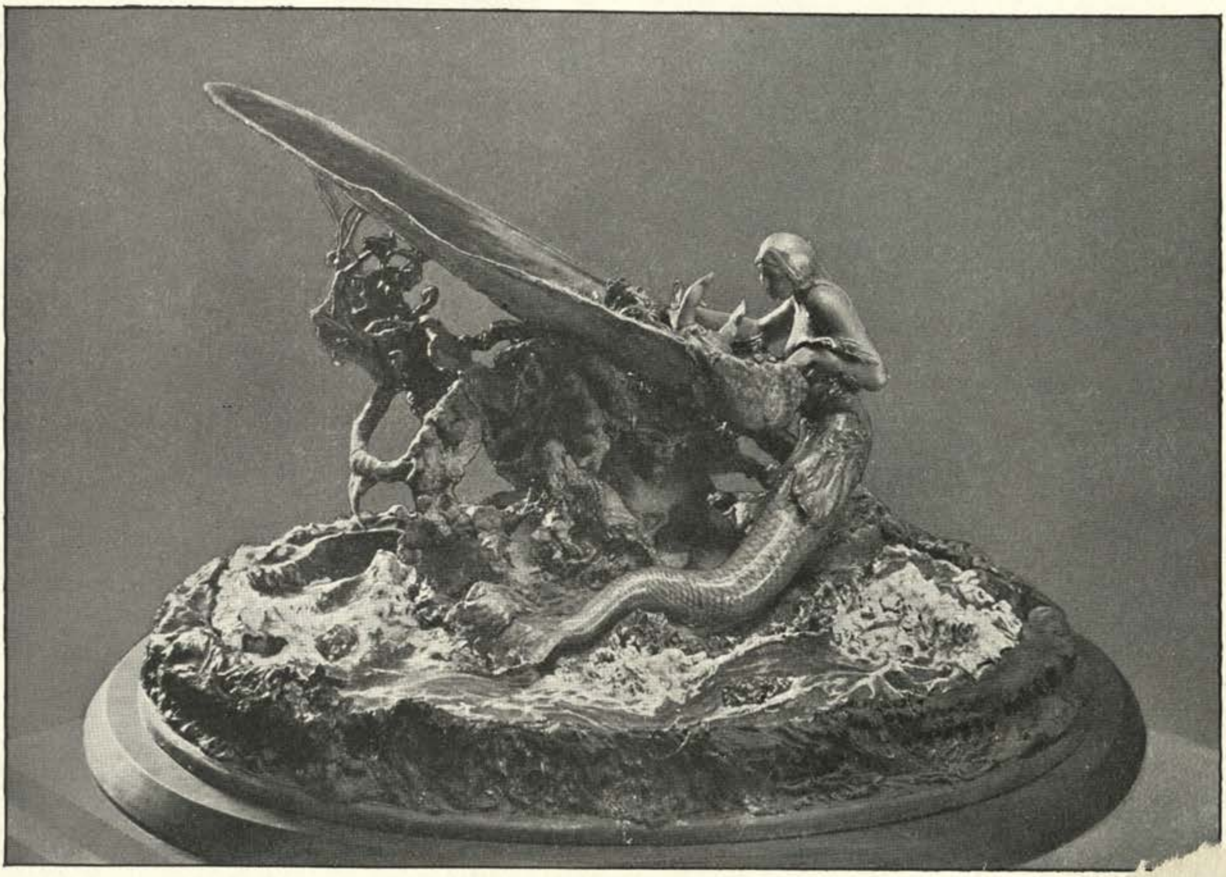


69 x 47

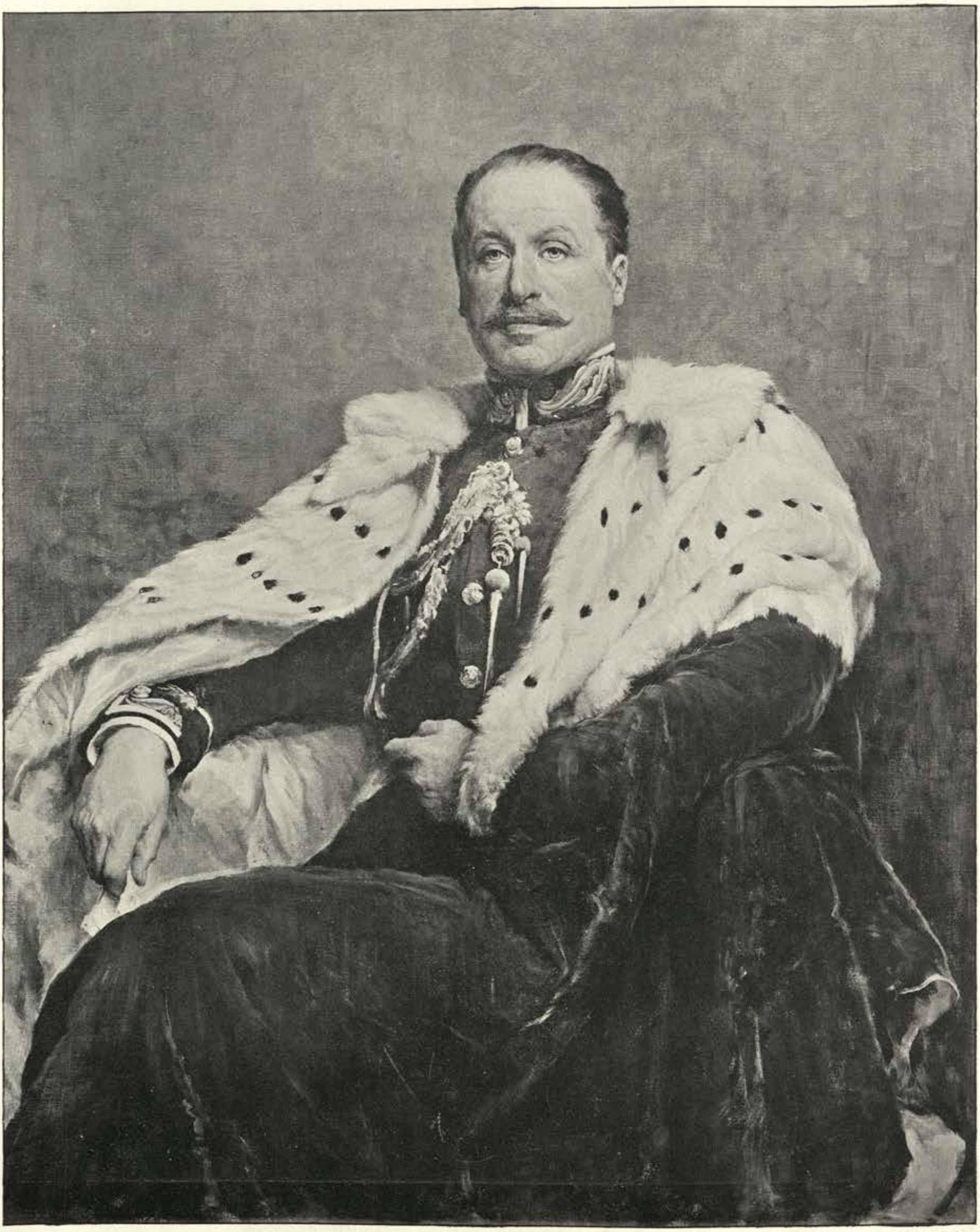
ST. CECILIA.

"In a clear walled city by the sea, Near gilded organ pipes—her hair
Wound with white roses, slept St. Cecily ; An angel looked at her."

FRED APPLEYARD.



THE CHILD OF THE SEA—A PHANTASY
IN COPPER AND ENAMEL

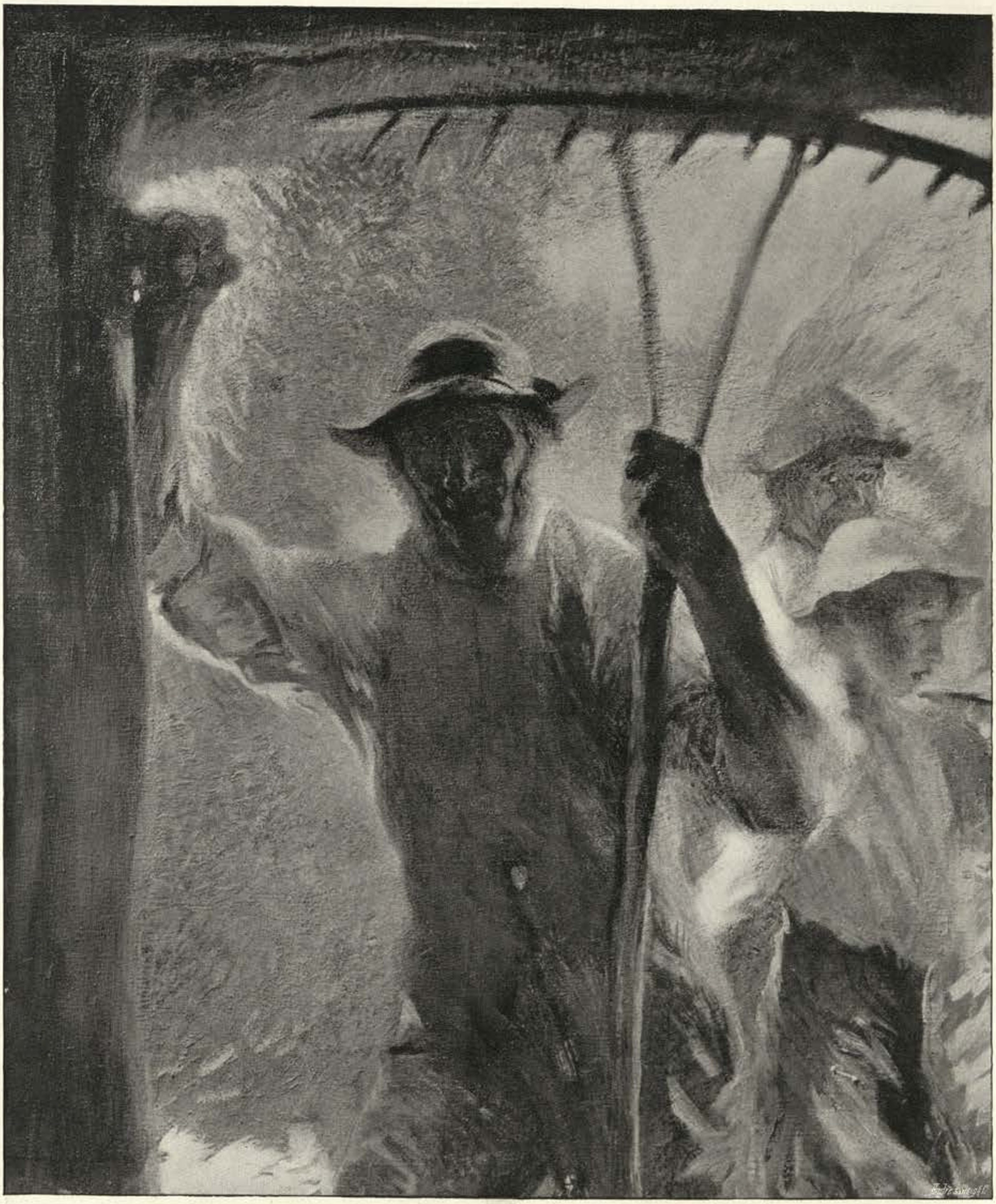


50 x 40

THE EARL CAWDOR.

WALTER W. OULESS, R.A. (*Presentation Portrait.*)

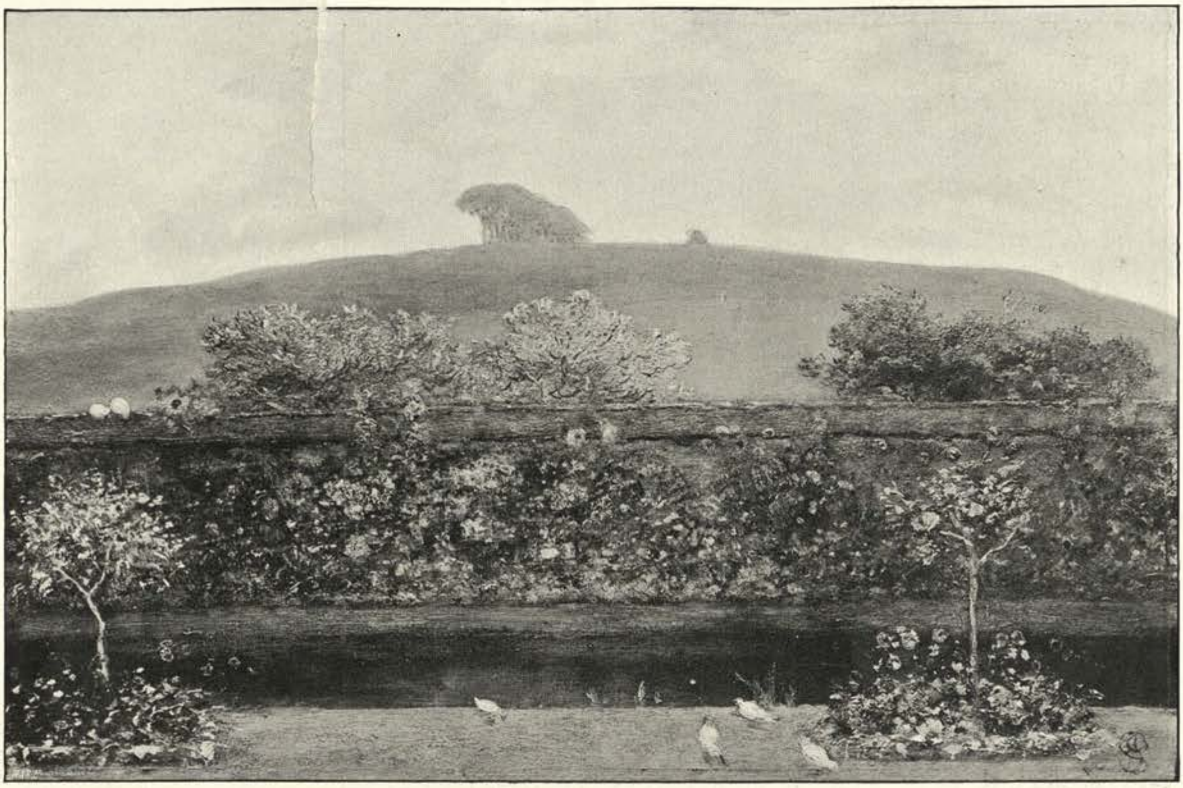
H*



30 x 25

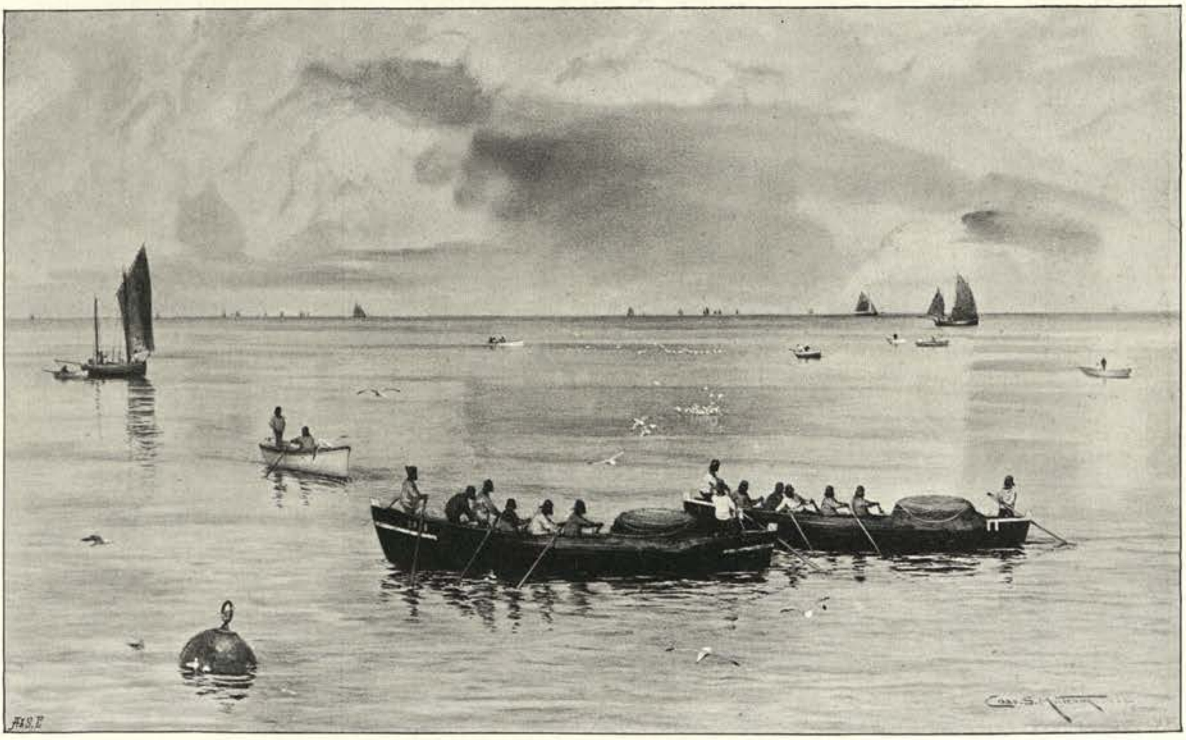
THE HAYMAKERS.

George Clausen, A.R.A.



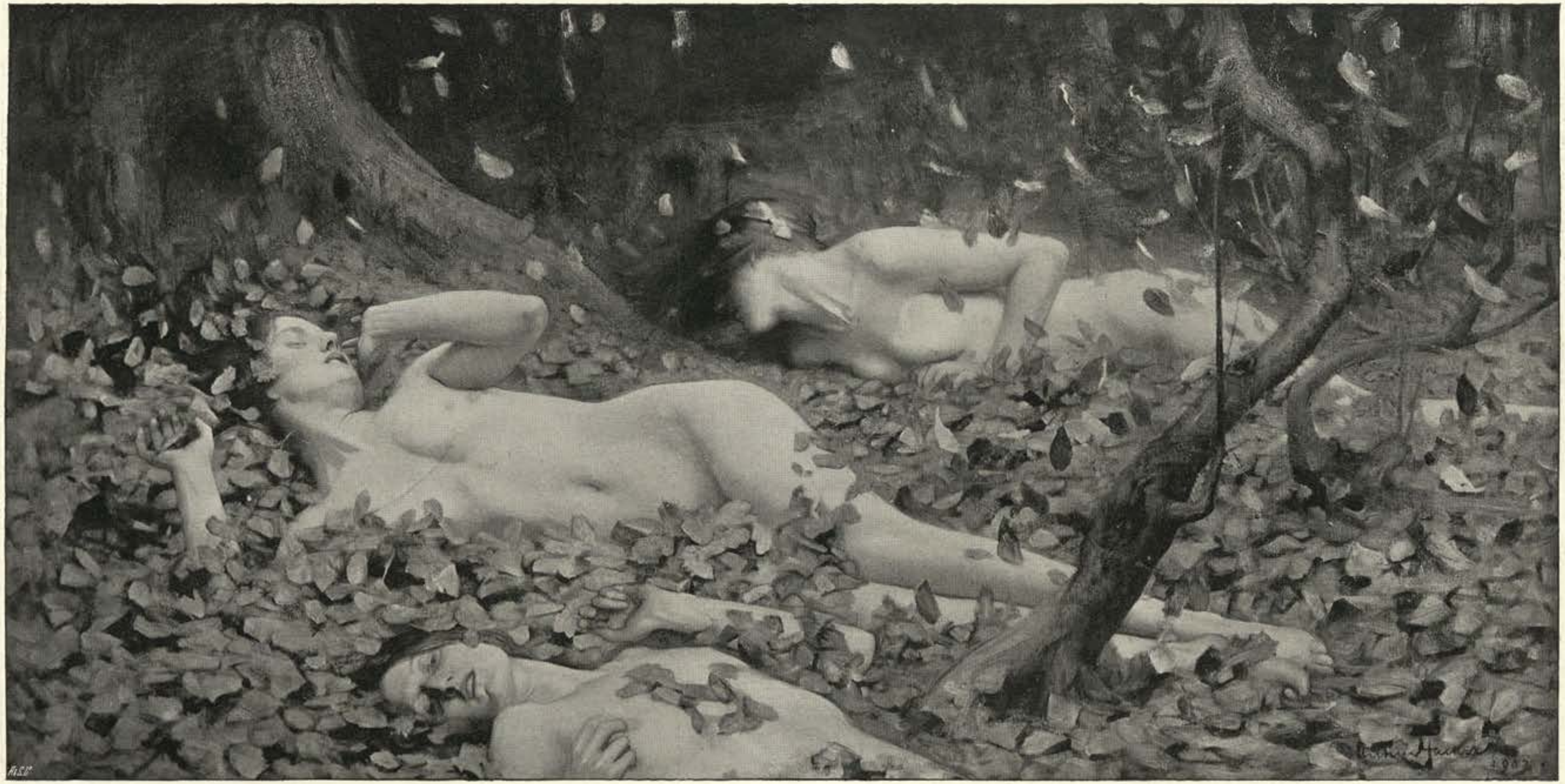
THE MASTER'S GARDEN, ST. CROSS, WINCHESTER. 18 x 12

JAMES SANT, R.A.



SEINE BOATS, ST. IVES.

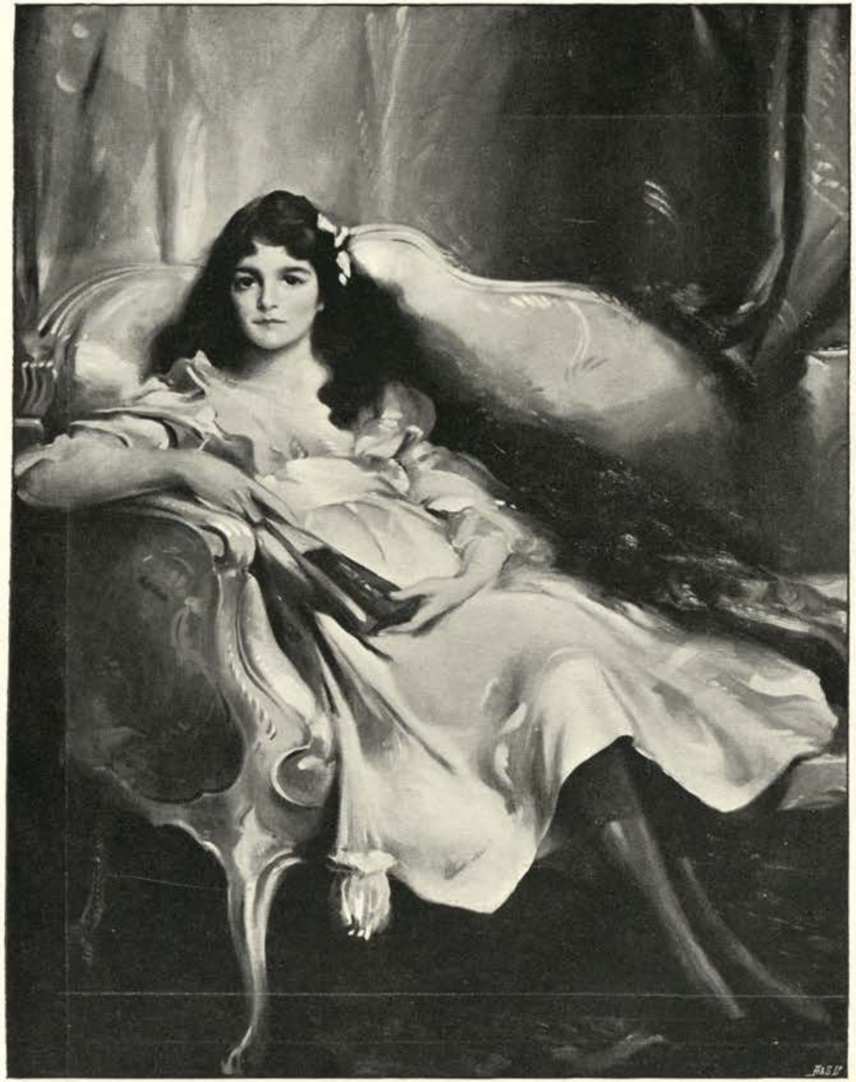
CHARLES S. MOTTRAM.



68 x 34

LEAF DRIFT.

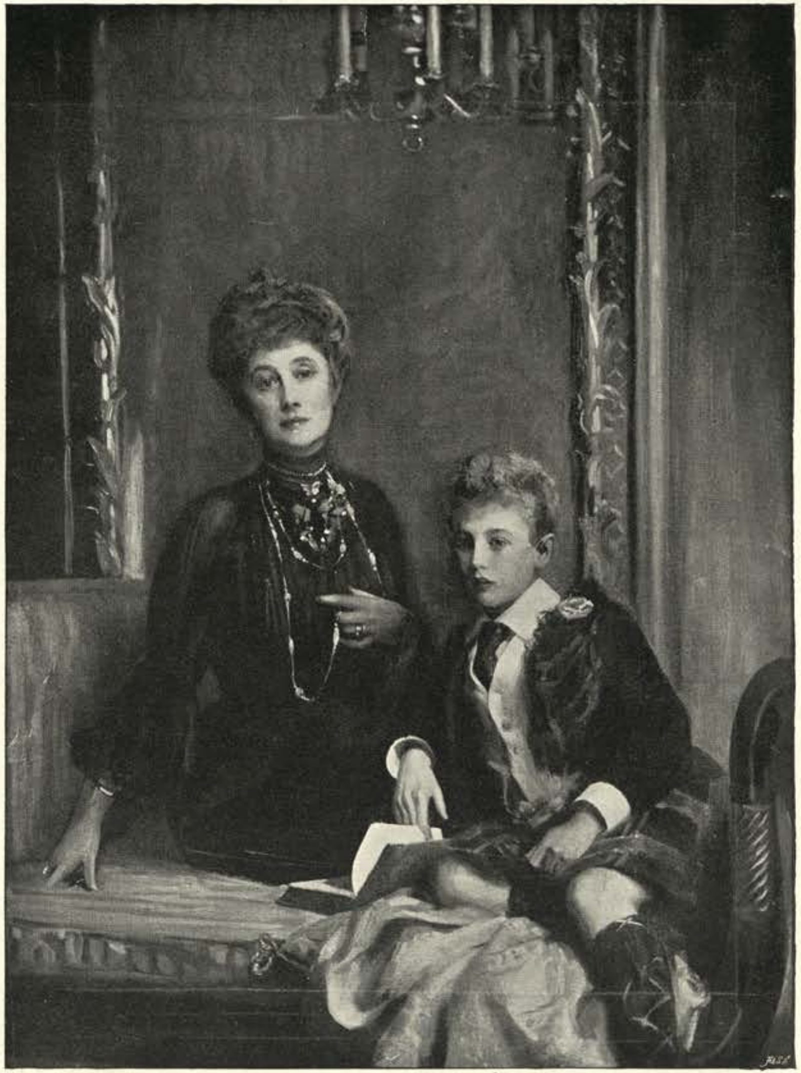
ARTHUR HACKER, A.R.A.



60 x 48

EVELYN, DAUGHTER OF H. GOULD, ESQ.

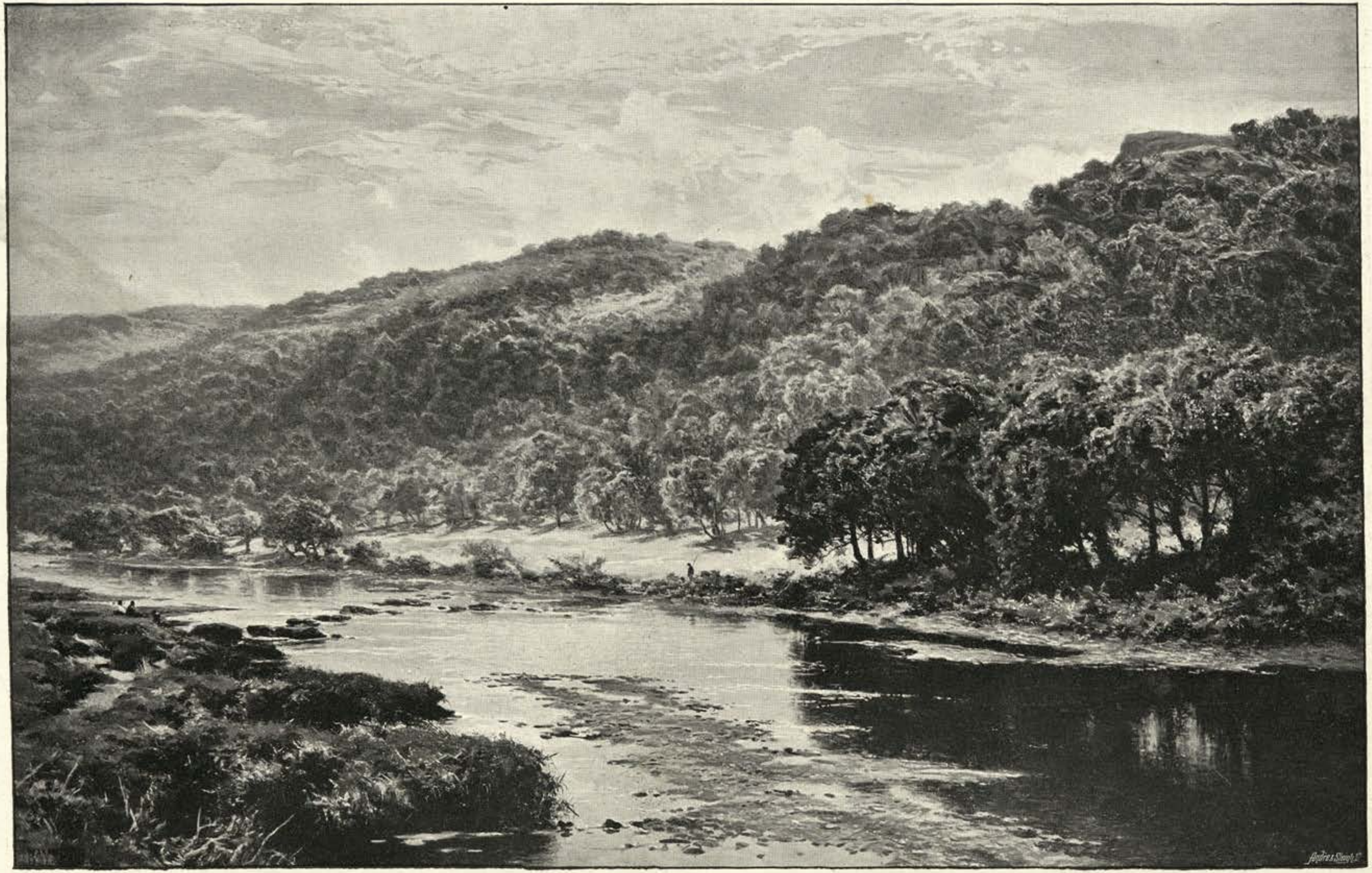
HAL HURST, R.I., R.B.A.



64 x 46

MRS. CHARLES CUNNINGHAME-GRAHAM
AND HER SON ANGUS.

H. HARRIS BROWN.

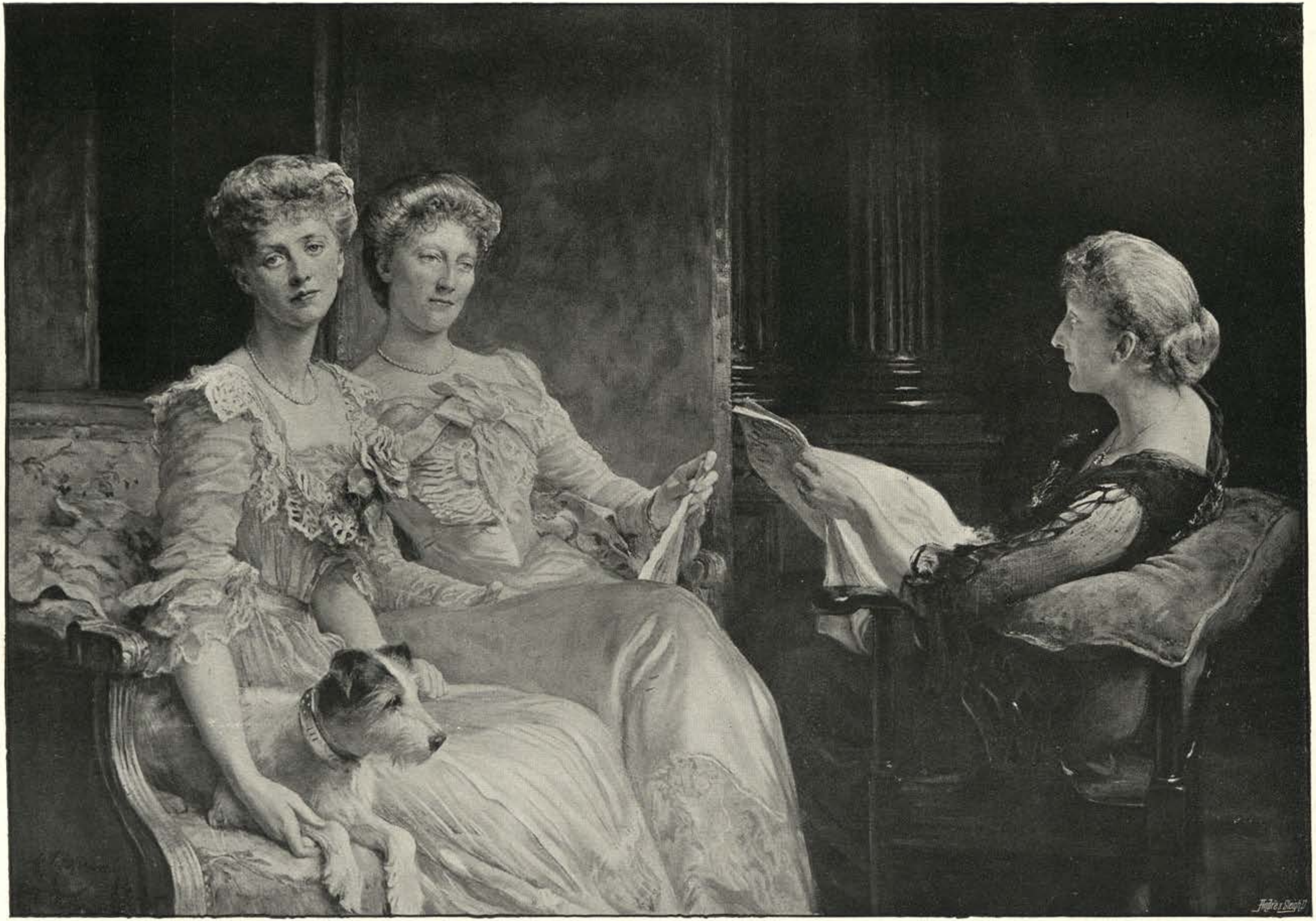


56 x 36

A BIRCH-CLAD HILL AND SHALLOW STREAM.

B. W. Leader, R.A.

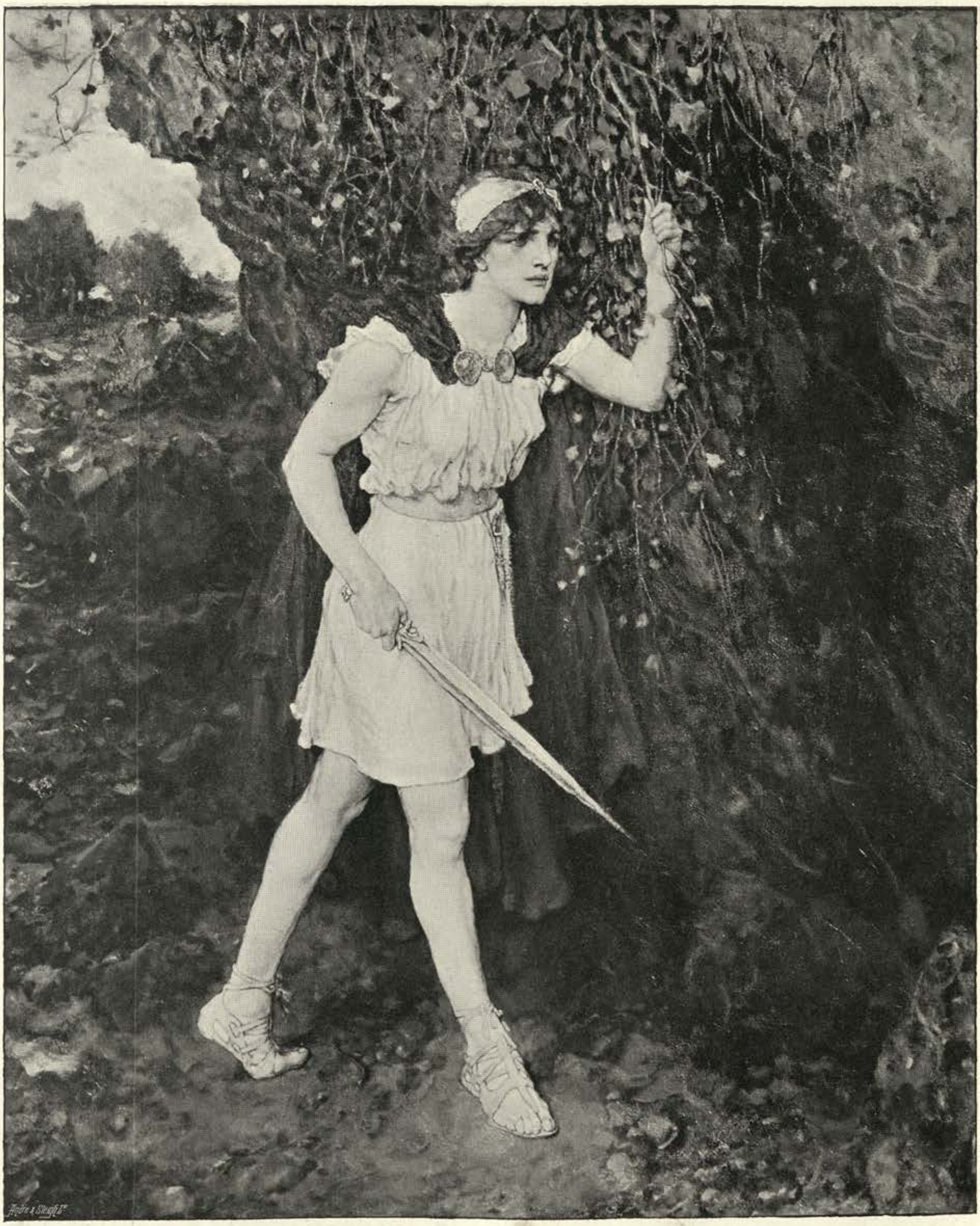
By Permission of Messrs. Thos. Agnew and Sons.


André & Sleigh

72 x 50

DAUGHTERS OF SIR ALFRED HICKMAN, M.P.

A. S. COPE, A.R.A.

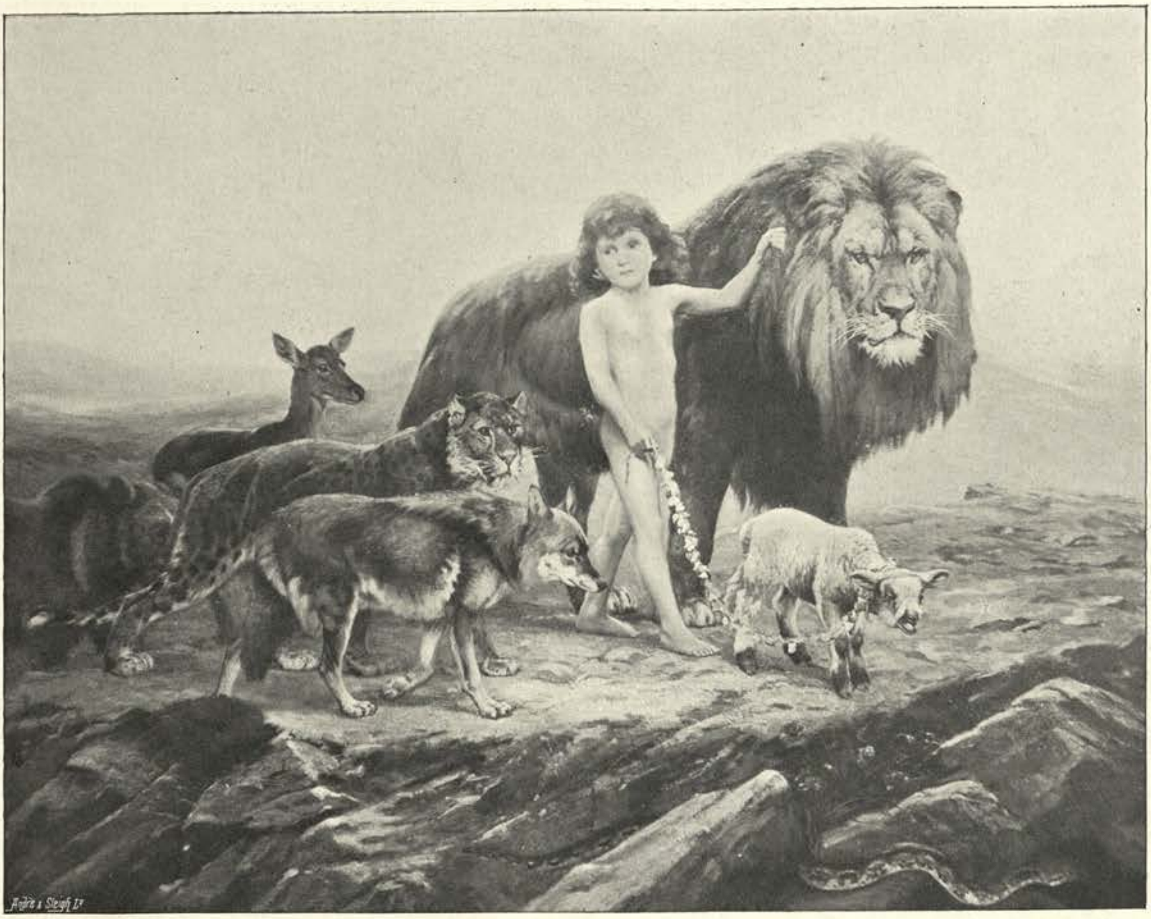


63 x 51

WALES. BEFORE THE CAVE OF BELARIUS:
ENTER IMOGEN IN BOY'S CLOTHES.

" Ho! who's here?
If anything that's civil, speak; if savage,
Take or lend. Ho! no answer? Then I'll enter.
Best draw my sword; and if mine enemy
But fear the sword like me, he'll scarcely look on't.
Such a foe, good heavens!"—Cymbeline.

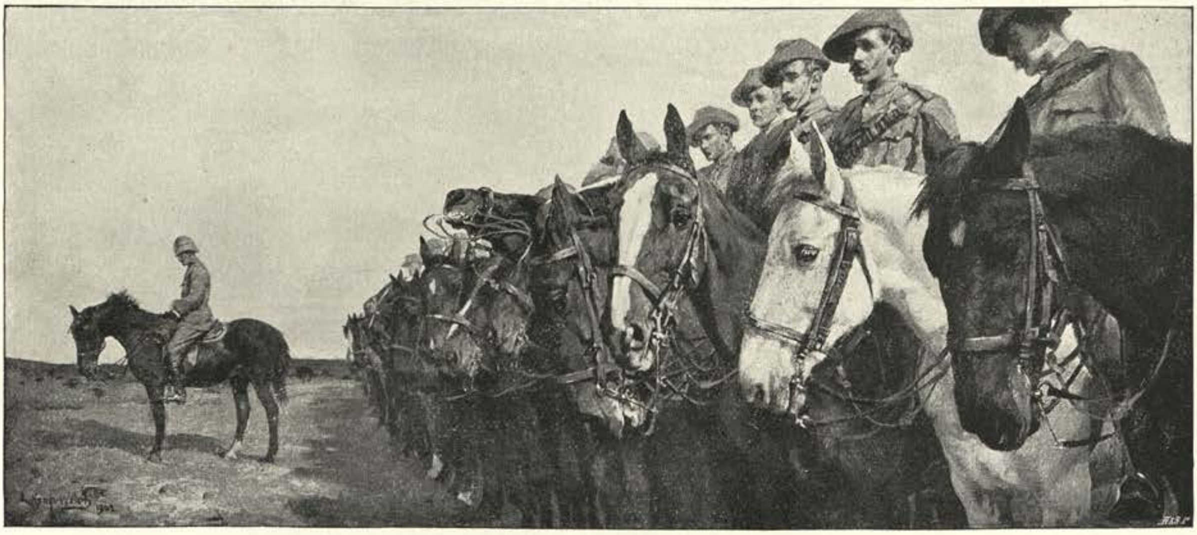
GEORGE H. BOUGHTON, R.A.


André & Sleigh Ld

72 x 54

"AND A LITTLE CHILD SHALL LEAD THEM."

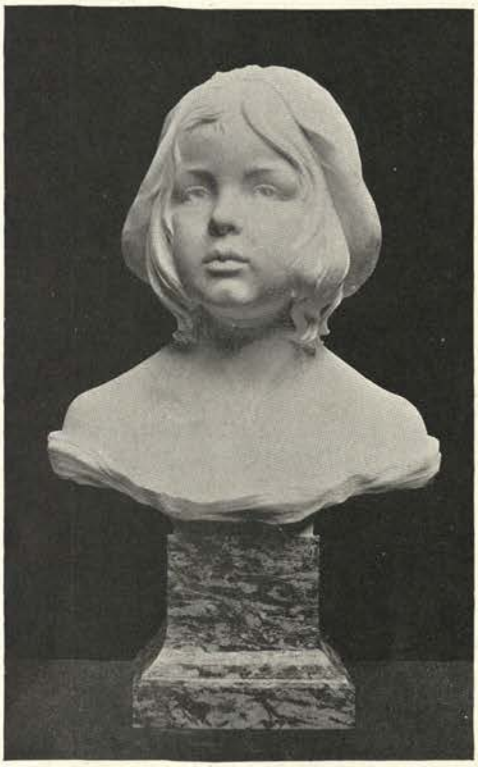
WRIGHT BARKER, R.B.A.



24½ x 10⅞

SONS OF THE CITY.

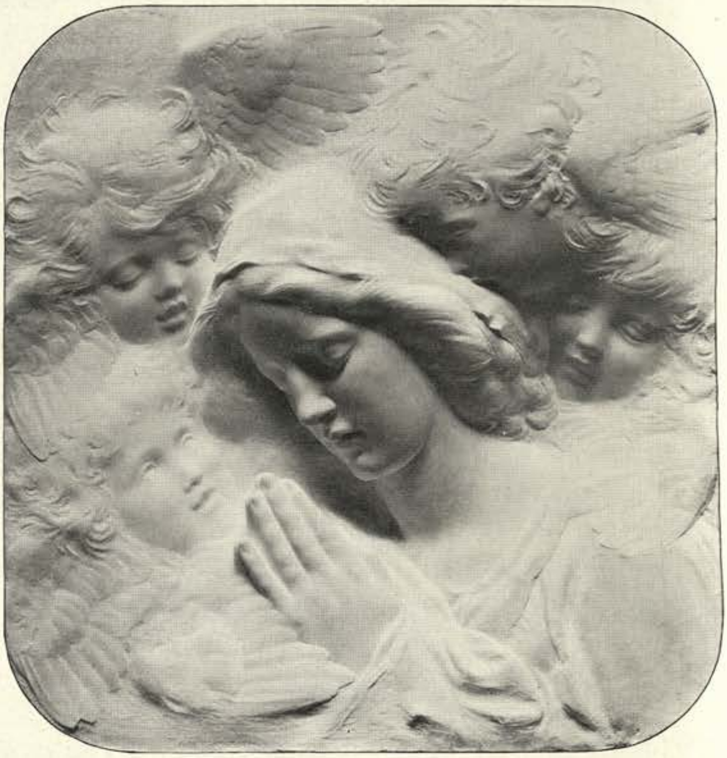
LUCY E. KEMP WELCH, R.B.A.



18½ Inches

A COUNTRY GIRL (*Marble*).

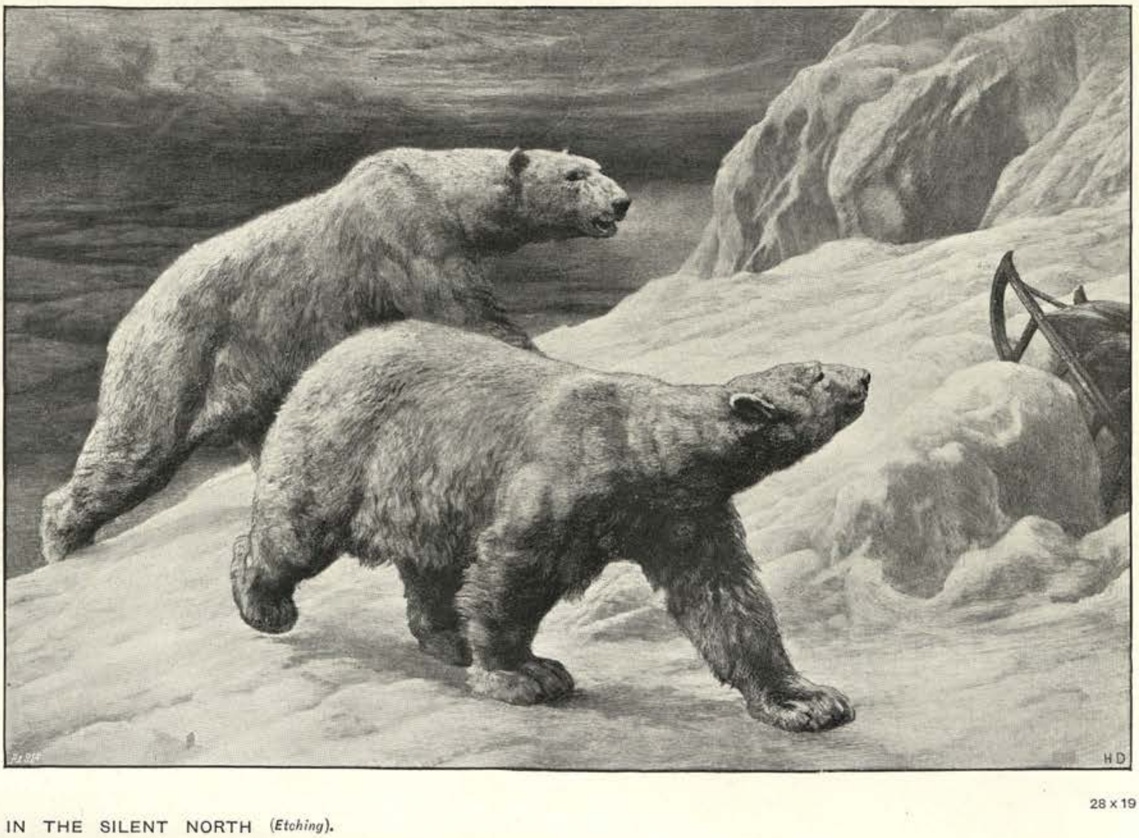
William J. McLean.



21 x 20

"PRAYER" (*Relief-Marble*).

A. Bertram Pegram.

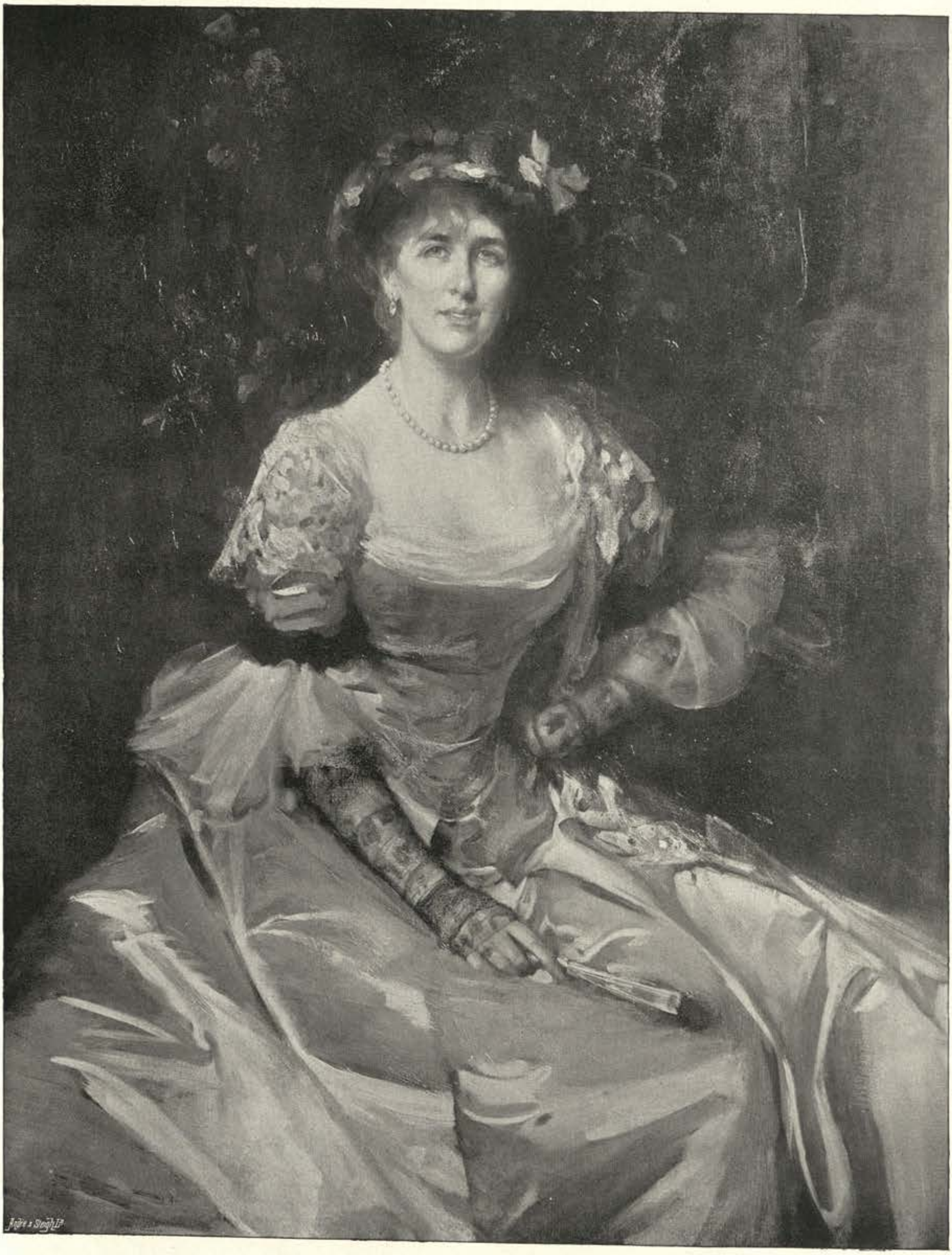


28 x 19

IN THE SILENT NORTH (*Etching*).

Herbert Dicksee.

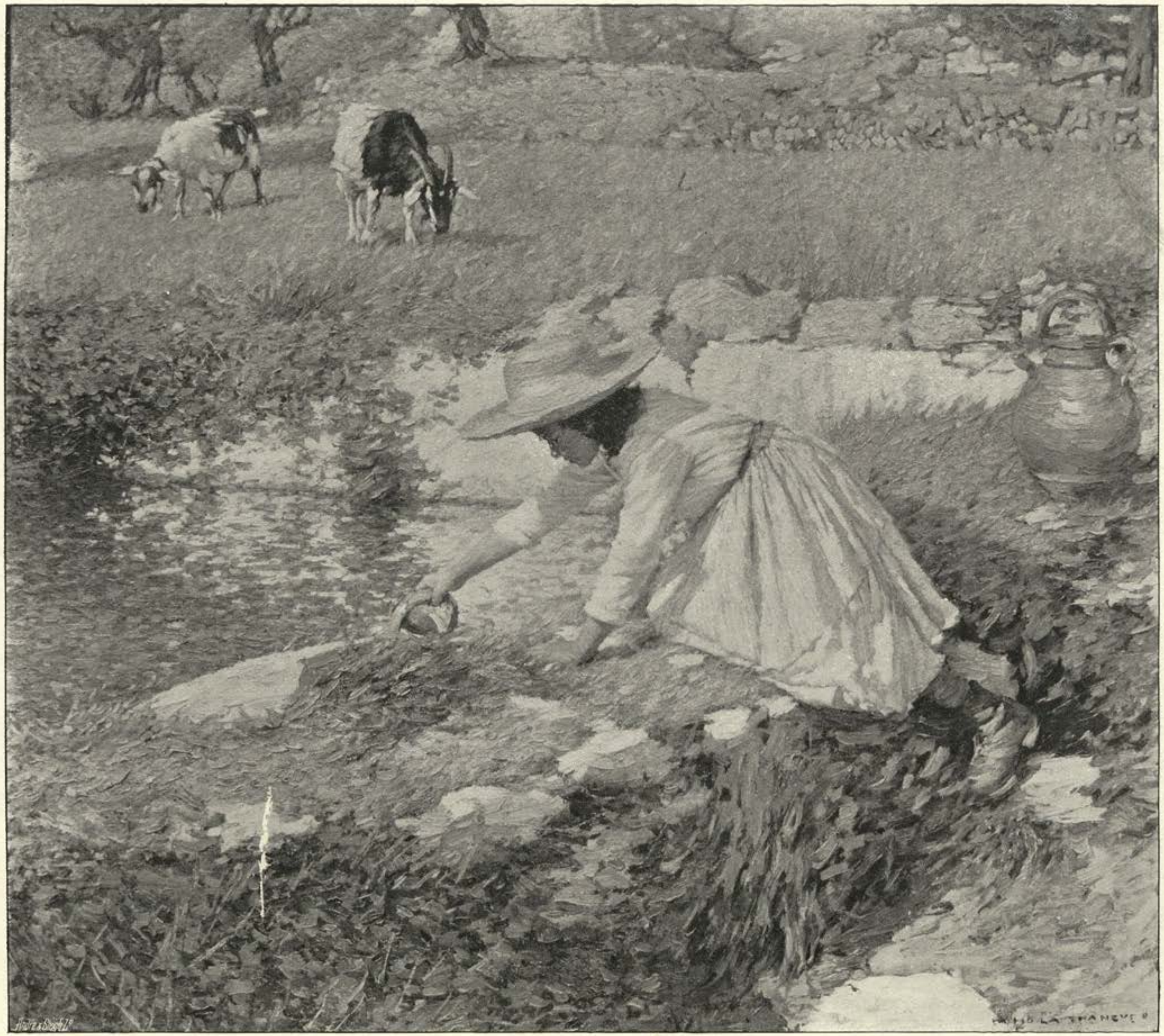
By Permission of Messrs. Mawson, Swan, and Morgan, Newcastle-on-Tyne, publishers of the large Etching.


André & Sleigh Ld

MRS. ANSELL.

52½ x 40

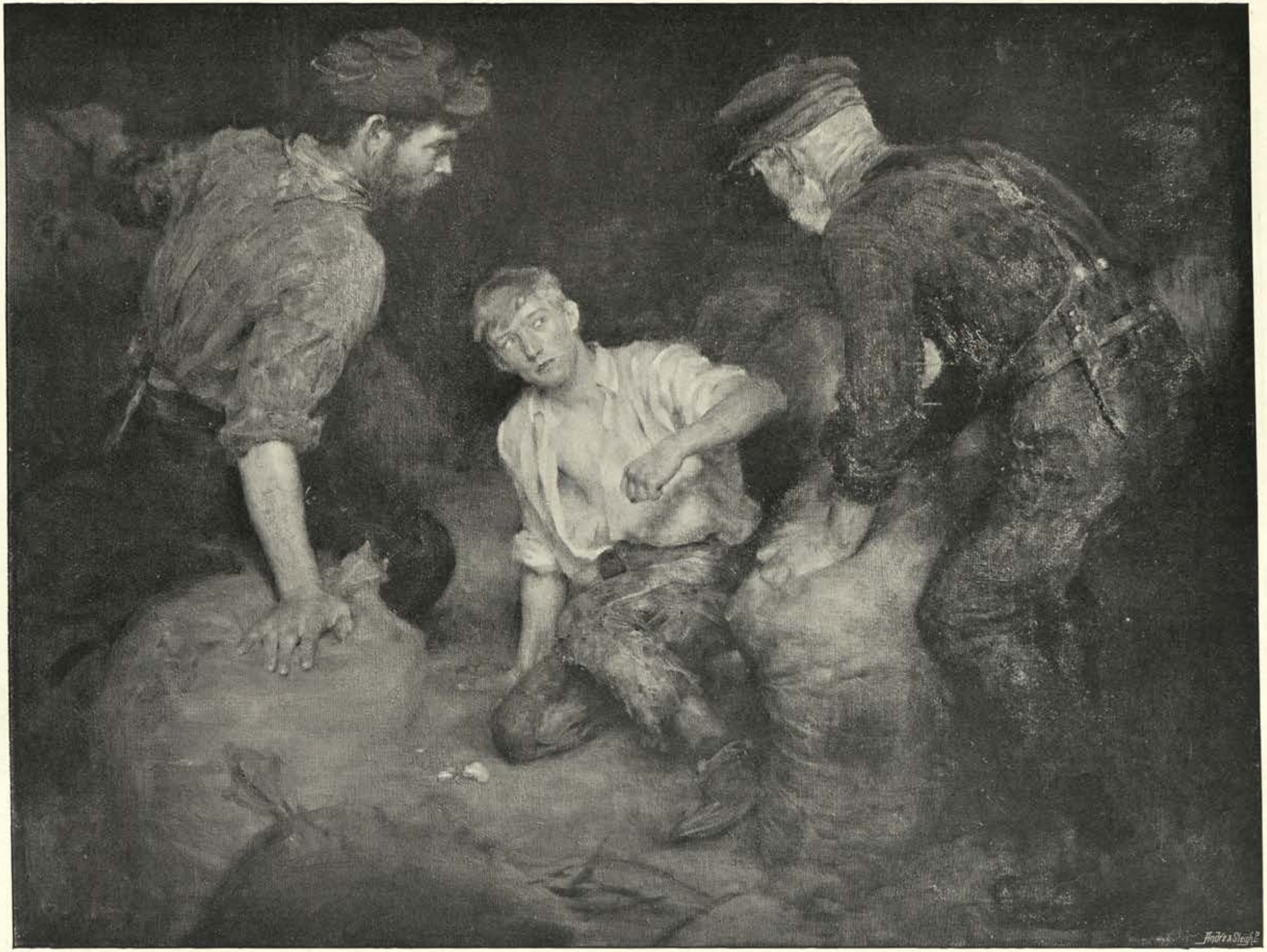
J. J. SHANNON, A.R.A.


H. H. LA THANGUE

34 x 31

AT A PROVENÇAL SPRING.

H. H. LA THANGUE, A.R.A.

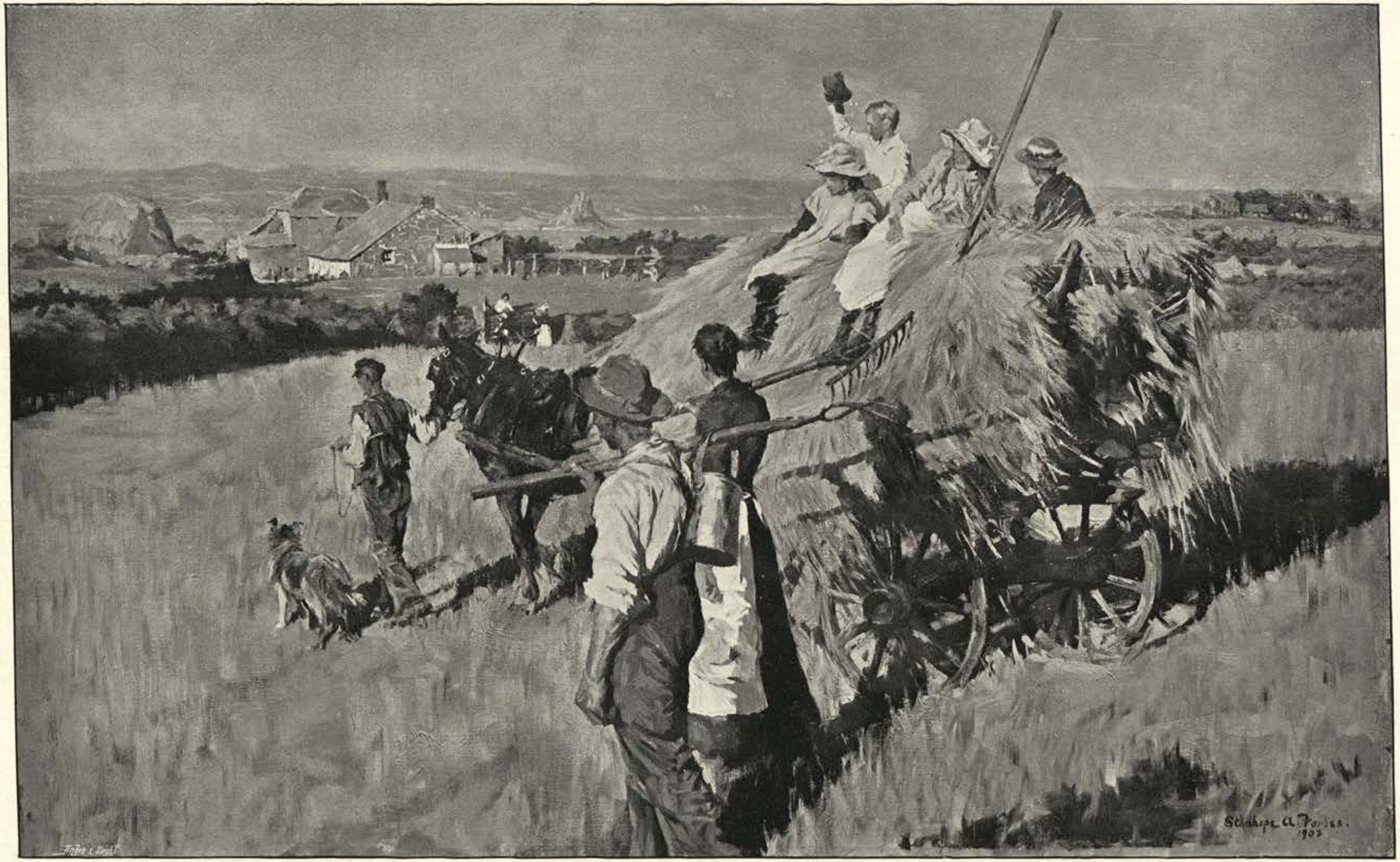


André & Sleigh Ld

44 x 34

THE STOWAWAY.

HENRY S. TUKE, A.R.A.

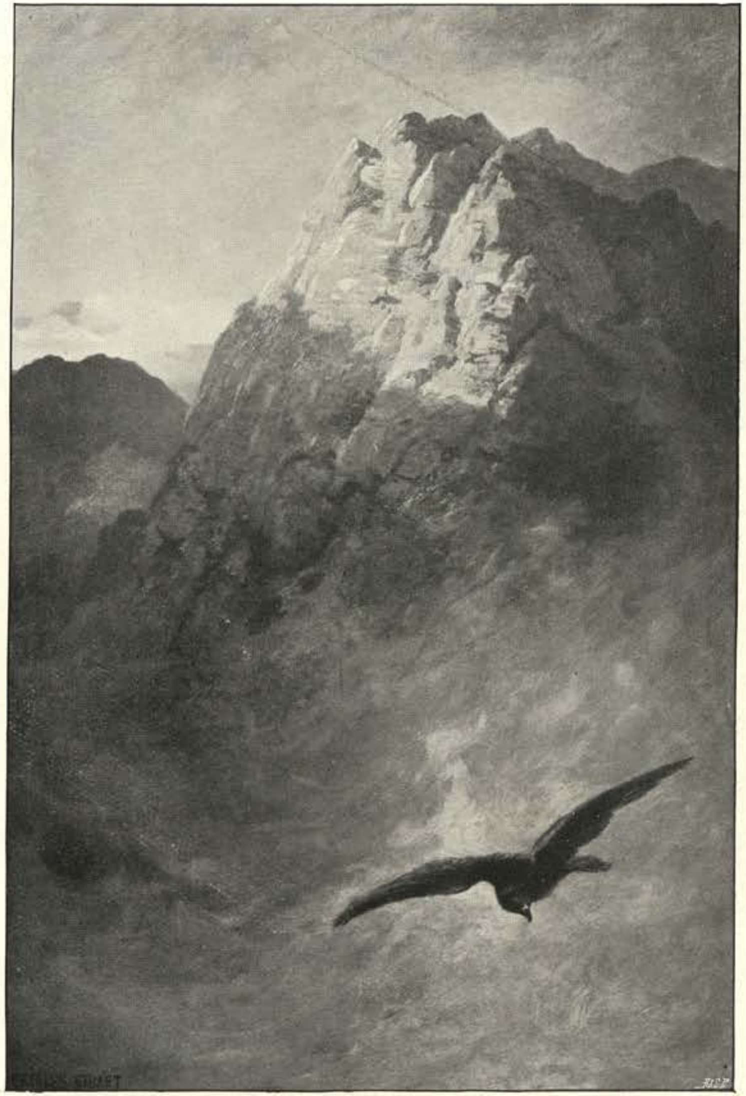


Stanhope A. Forbes.
1903

48 x 30

THE HAYCART.

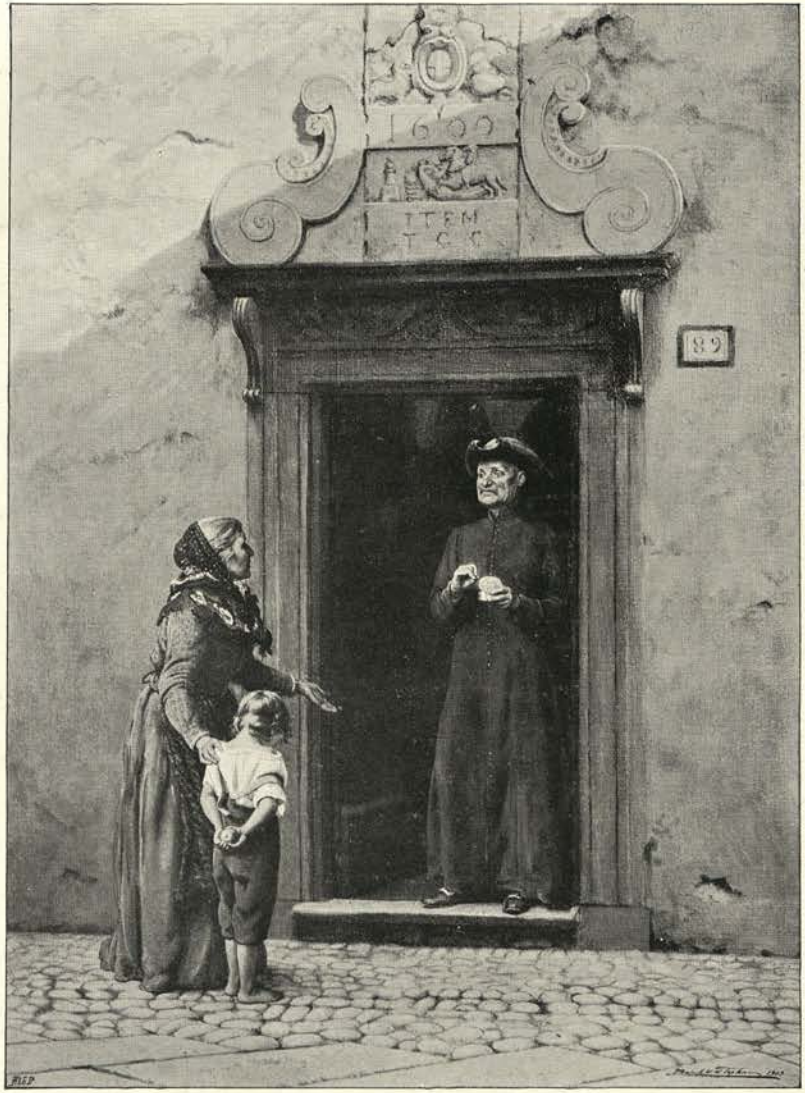
STANHOPE A. FORBES, A.R.A.



72 x 48

"TO GREET THE RISING SUN."

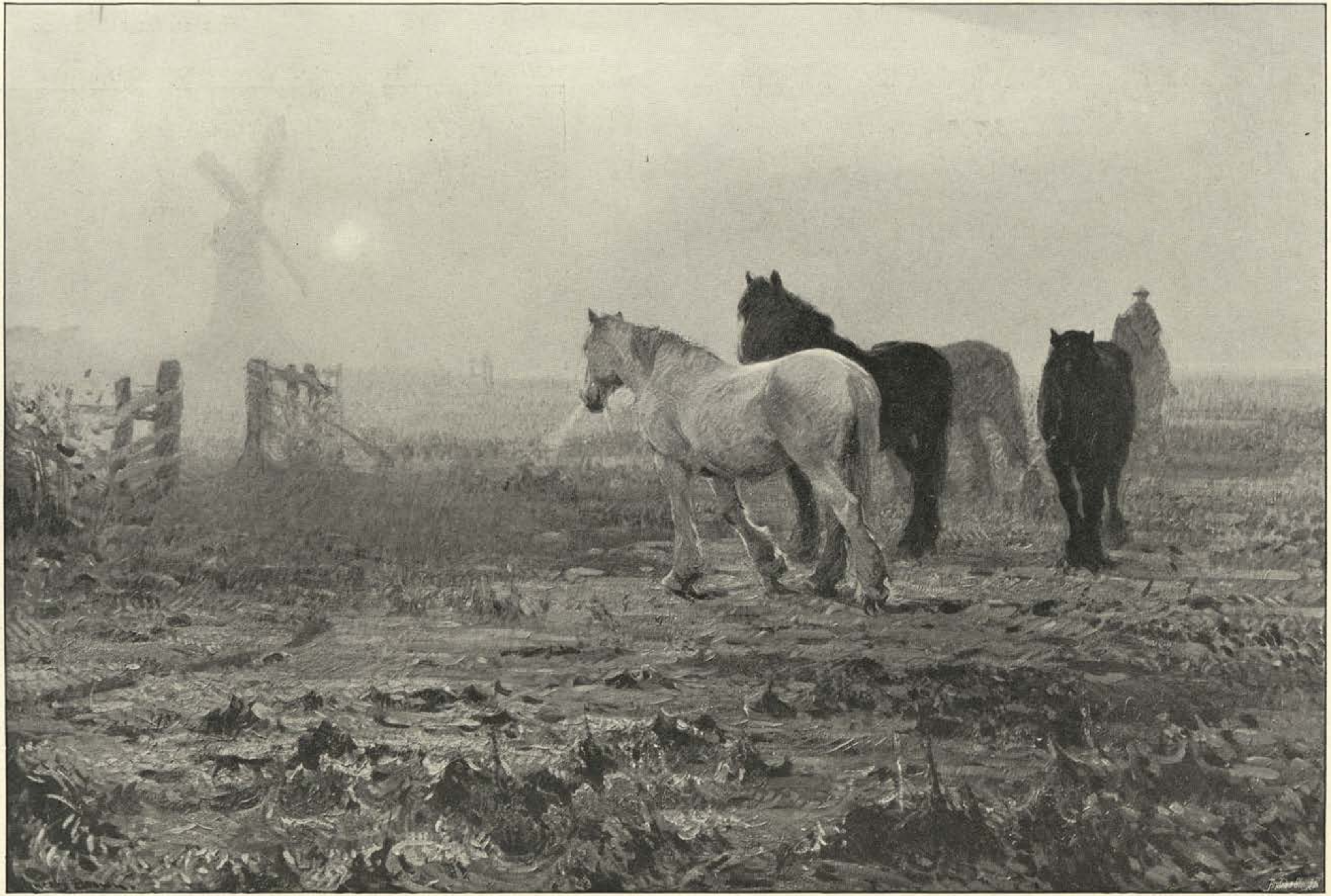
CHARLES STUART.



30 x 22

A PENITENT.

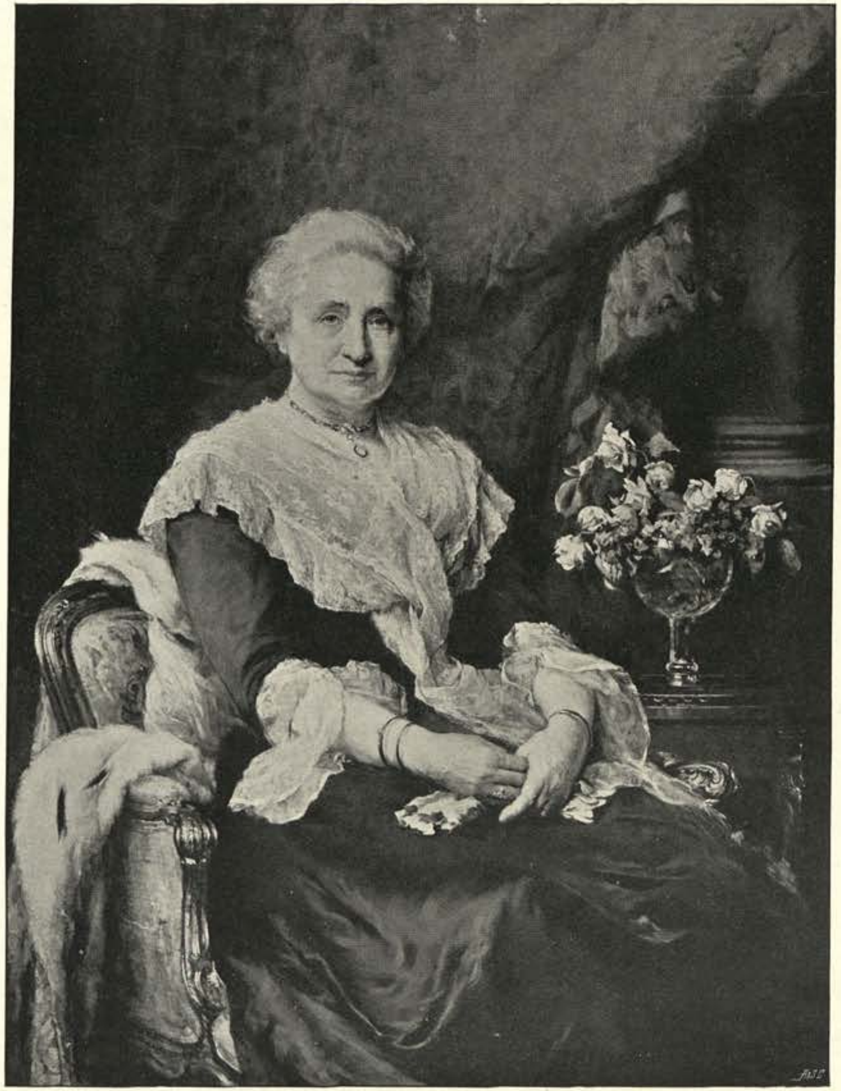
F. W. W. TOPHAM, R.I.



70 x 48

THE COMING DAY.

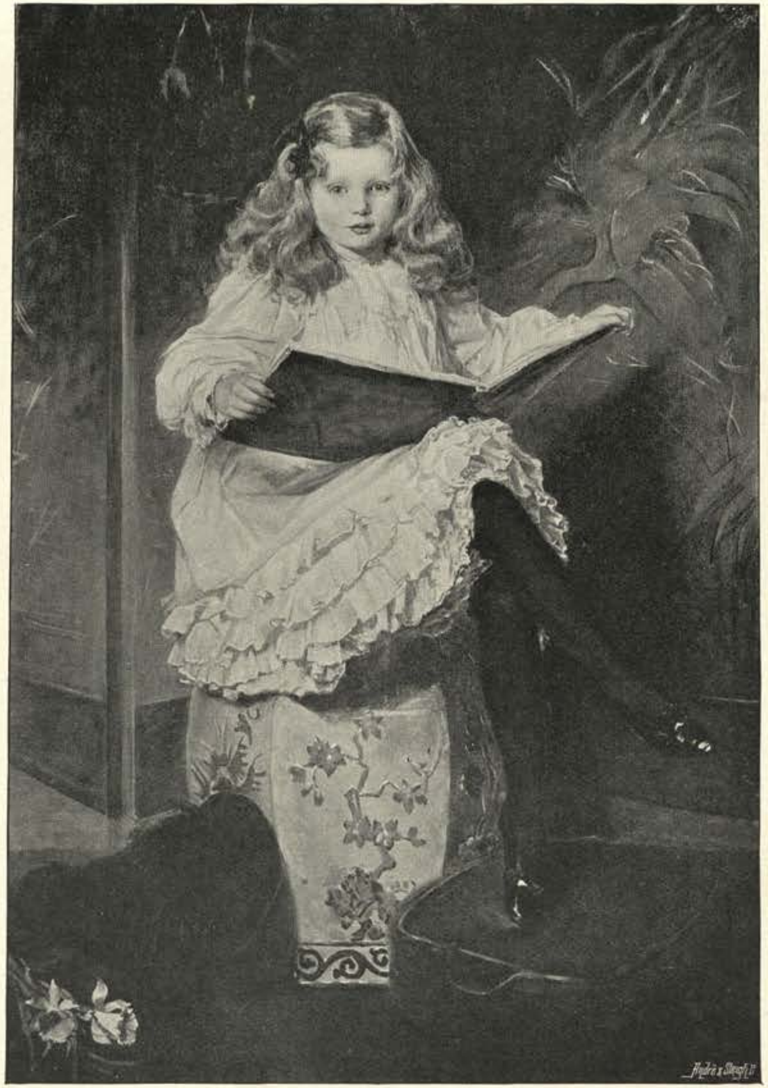
Arnesby Brown, A.R.A.



50 x 40

MRS. E. M. DENNY.

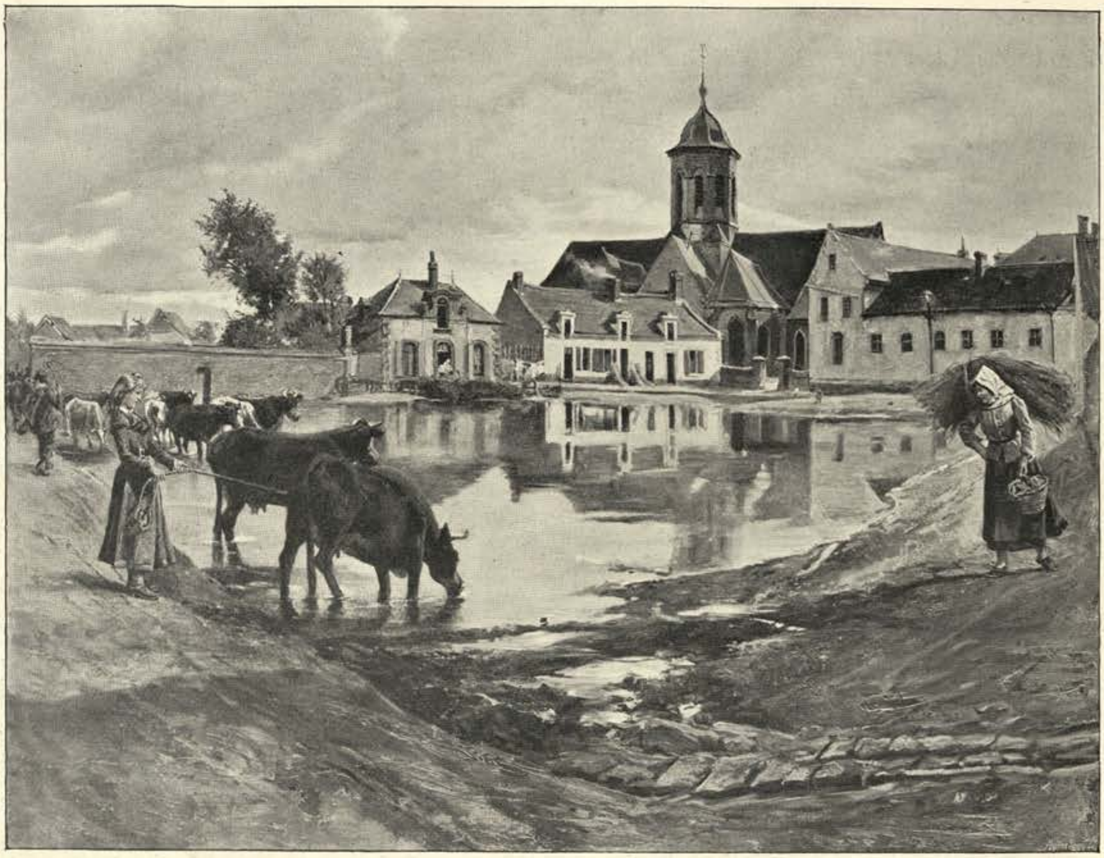
Walter W. Ouless, R.A.



48 x 33

MAY, DAUGHTER OF COMPTON DOMVILE, ESQ.

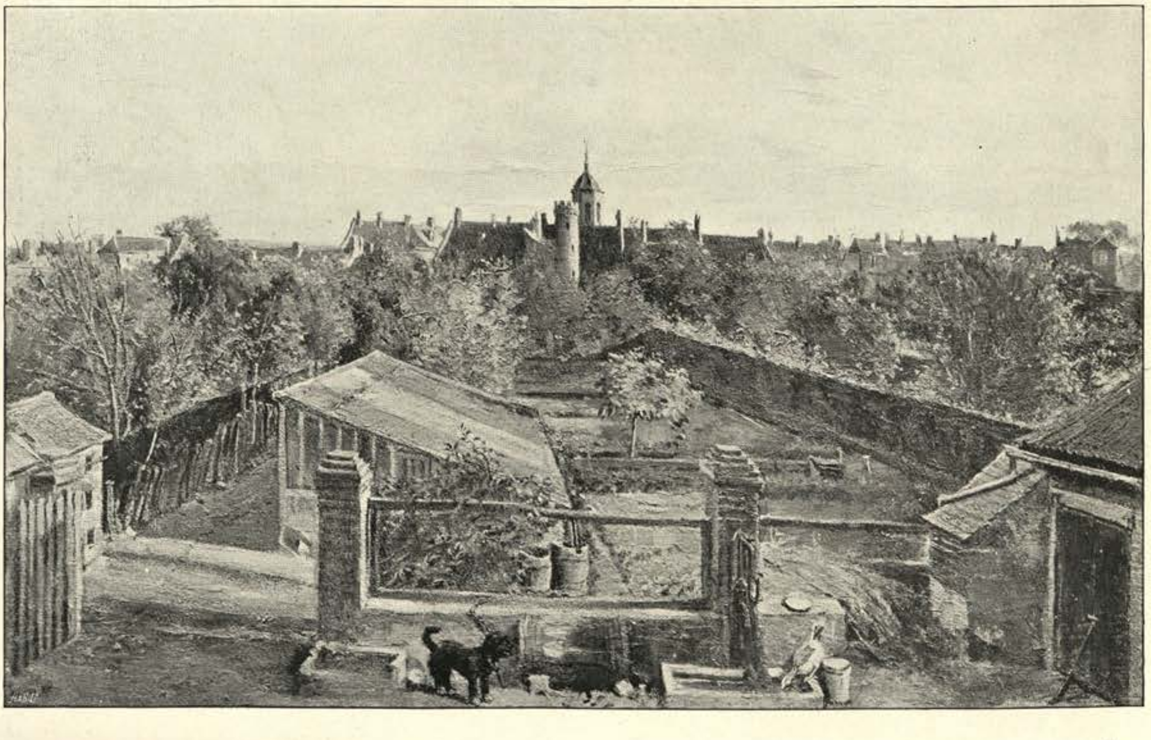
Marie Seymour Lucas.



THE WATERING PLACE.

36 x 28

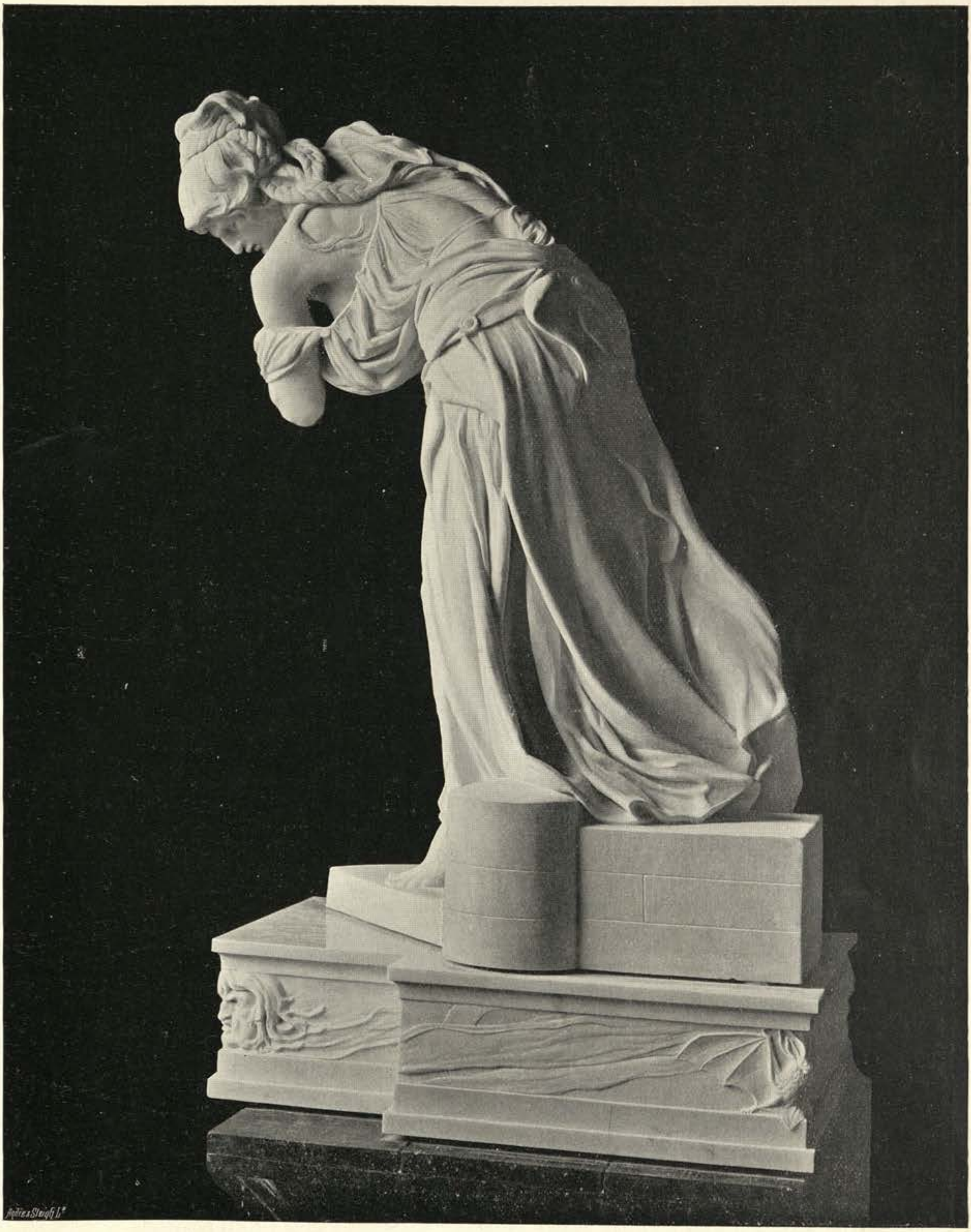
EYRE CROWE, A.R.A.



A KITCHEN GARDEN.

24½ x 15

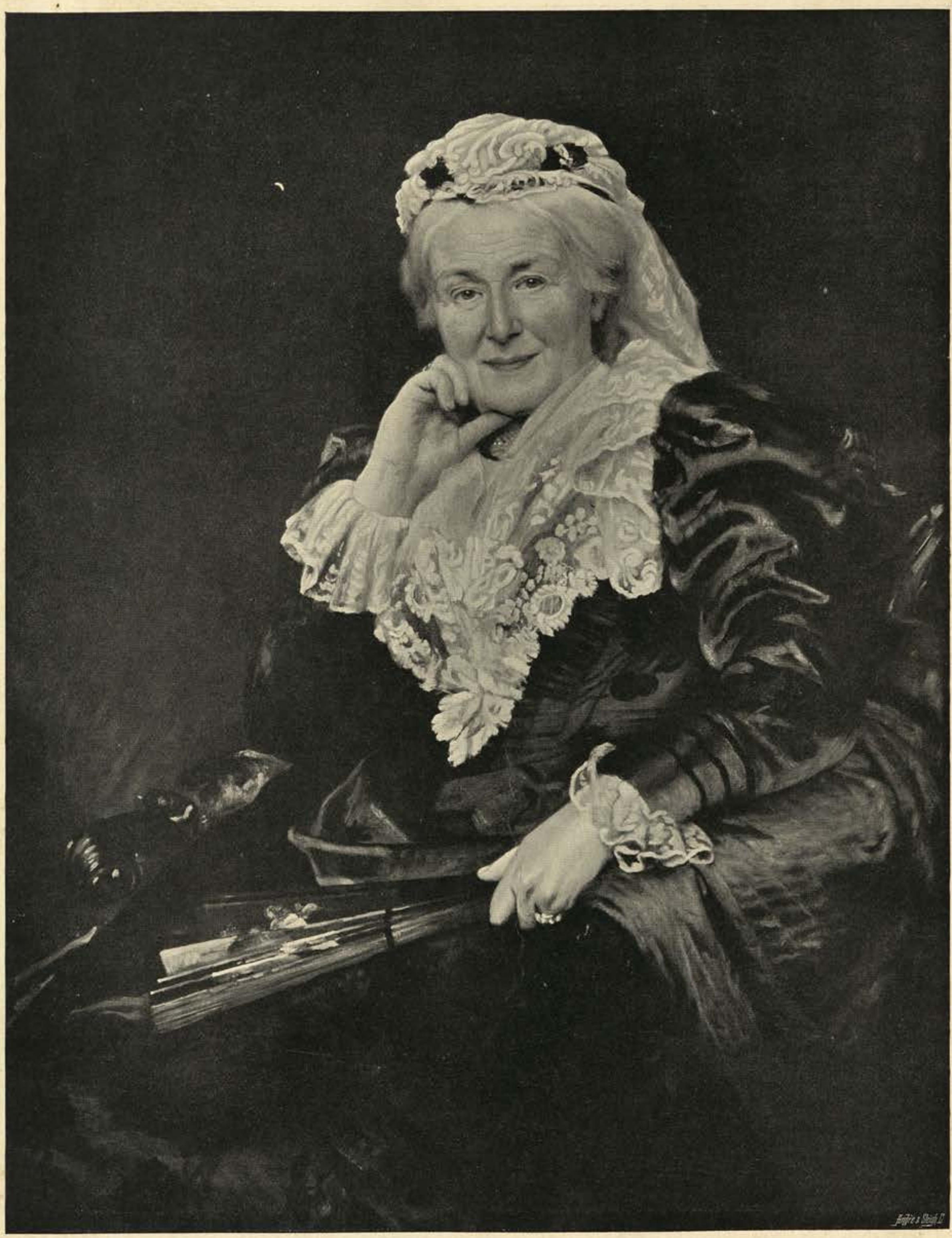
EYRE CROWE, A.R.A.


André & Sleigh Lᵈ

REMORSE. 48

HENRY H. ARMSTEAD, R.A.

(Purchased by the President and Council under the terms of the Chantrey Bequest.)

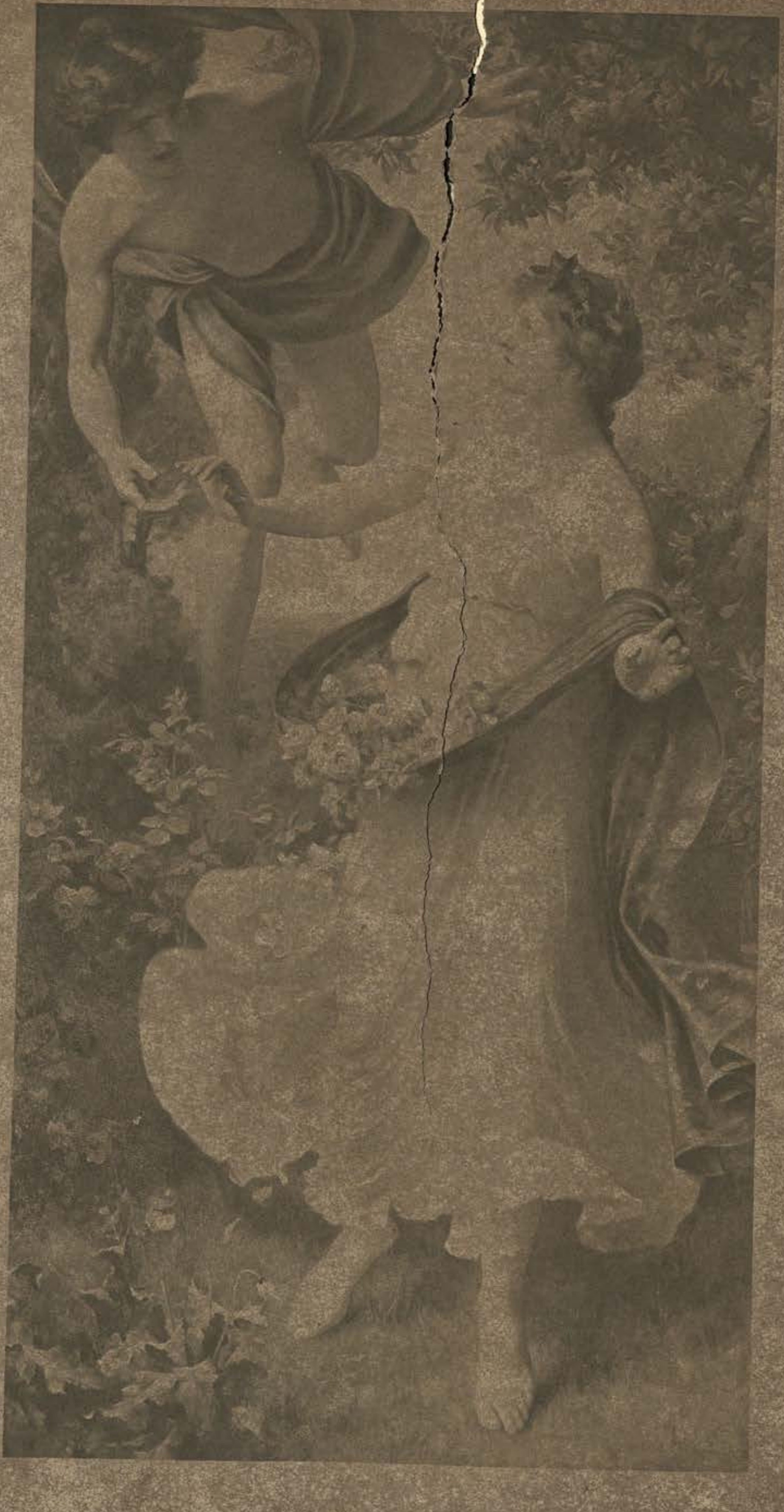


44 x 84

THE HON. MRS. SIDNEY SMITH.

THE LATE H. T. WELLS, R.A.

LIBRARY
OF THE
BOMBAY
BRANCH
OF THE
ROYAL ASIATIC SOCIETY



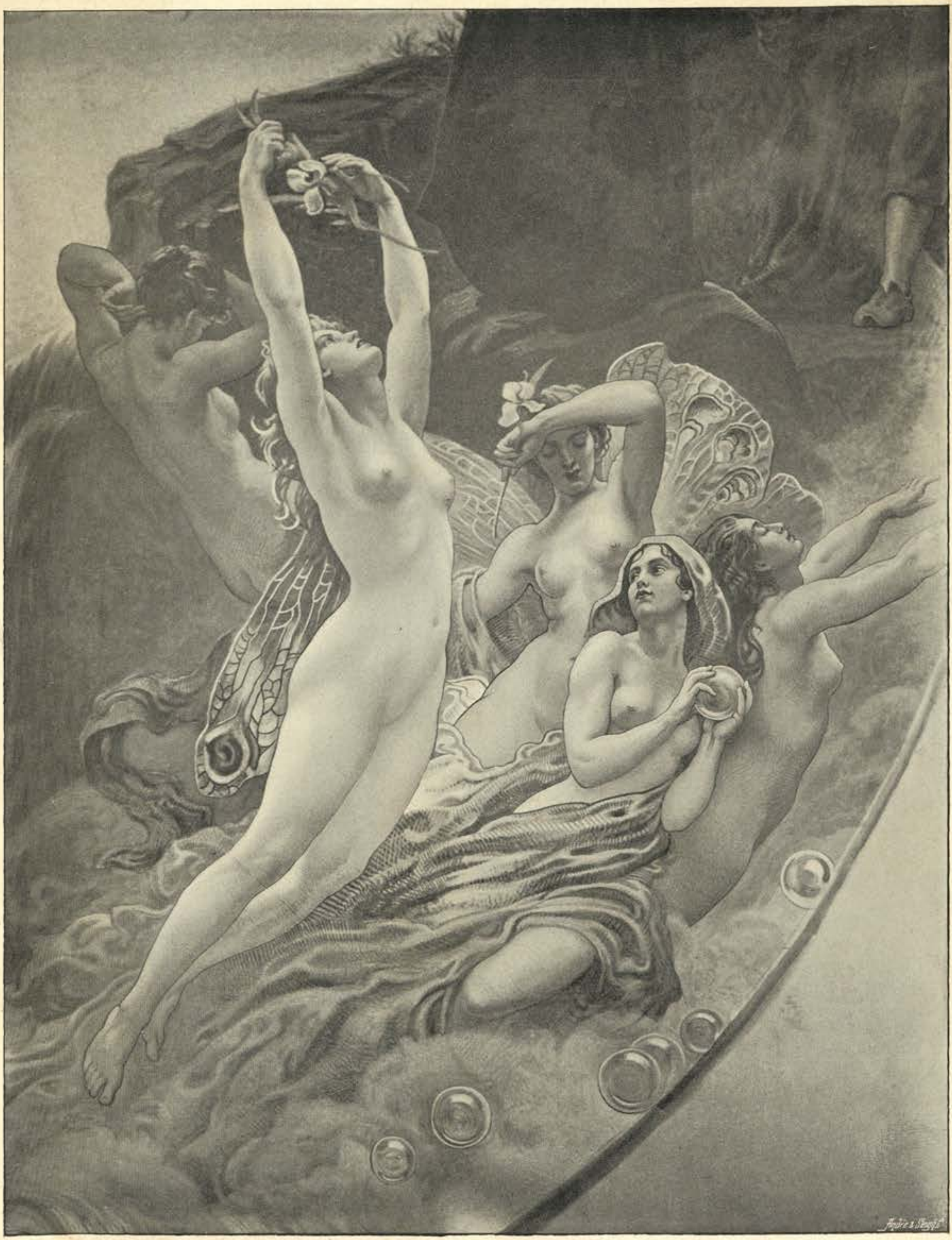
Flora and Zephyr

Arthur T. Nowell

ROYAL ACADEMY PICTURES, 1903.

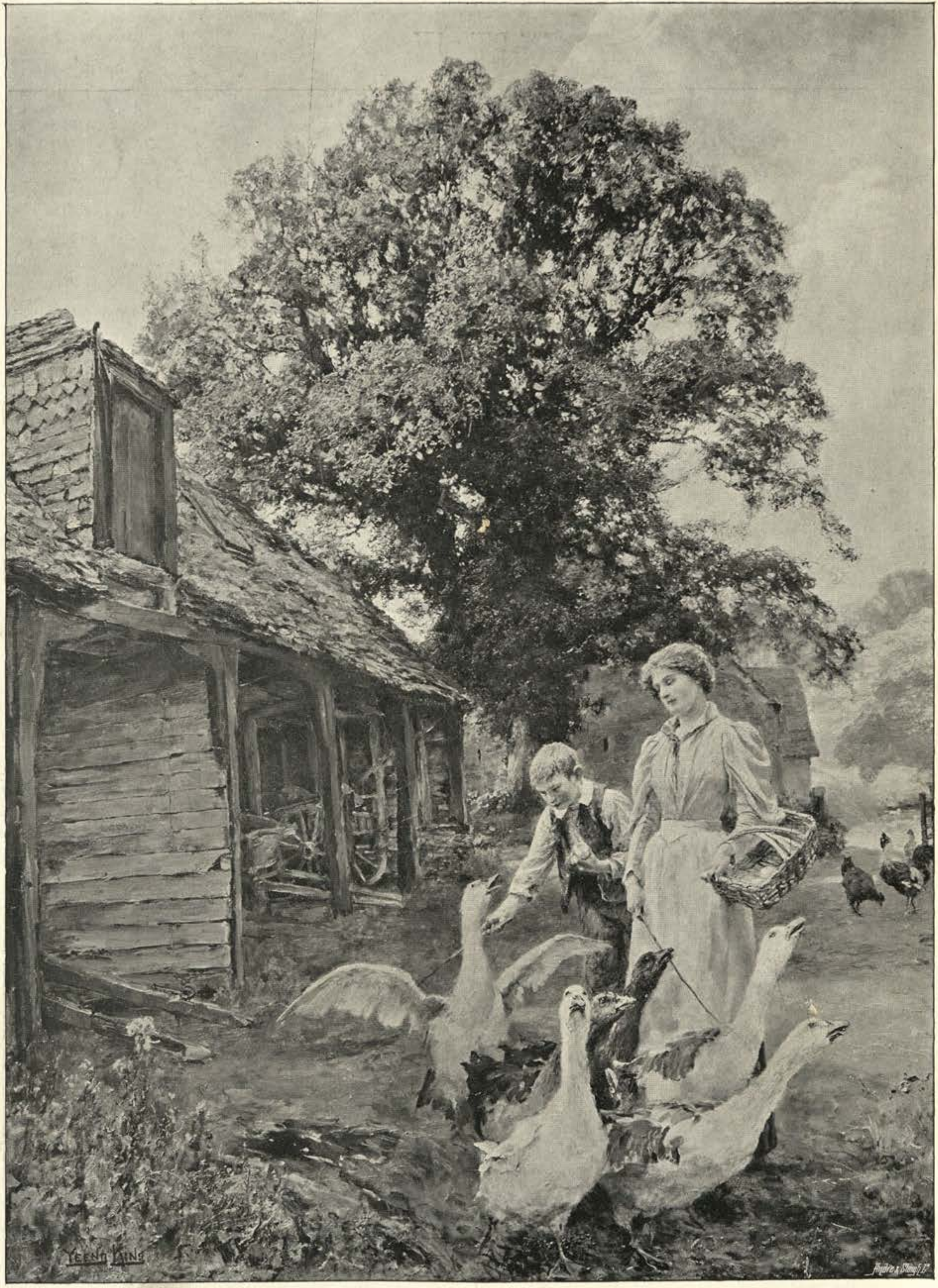
PART IV.

ROYAL



GROUP OF NYMPHS FROM A CEILING (30 FT. x 20 FT. OVAL)
PAINTED FOR THE LIVERY HALL OF THE DRAPERS' COMPANY, LONDON,
THE OIL-COLOUR DESIGN FOR WHICH IS EXHIBITED AT THE ROYAL
ACADEMY UNDER THE TITLE OF "PROSPERO SUMMONING NYMPHS AND DEITIES."
HERBERT DRAPER.

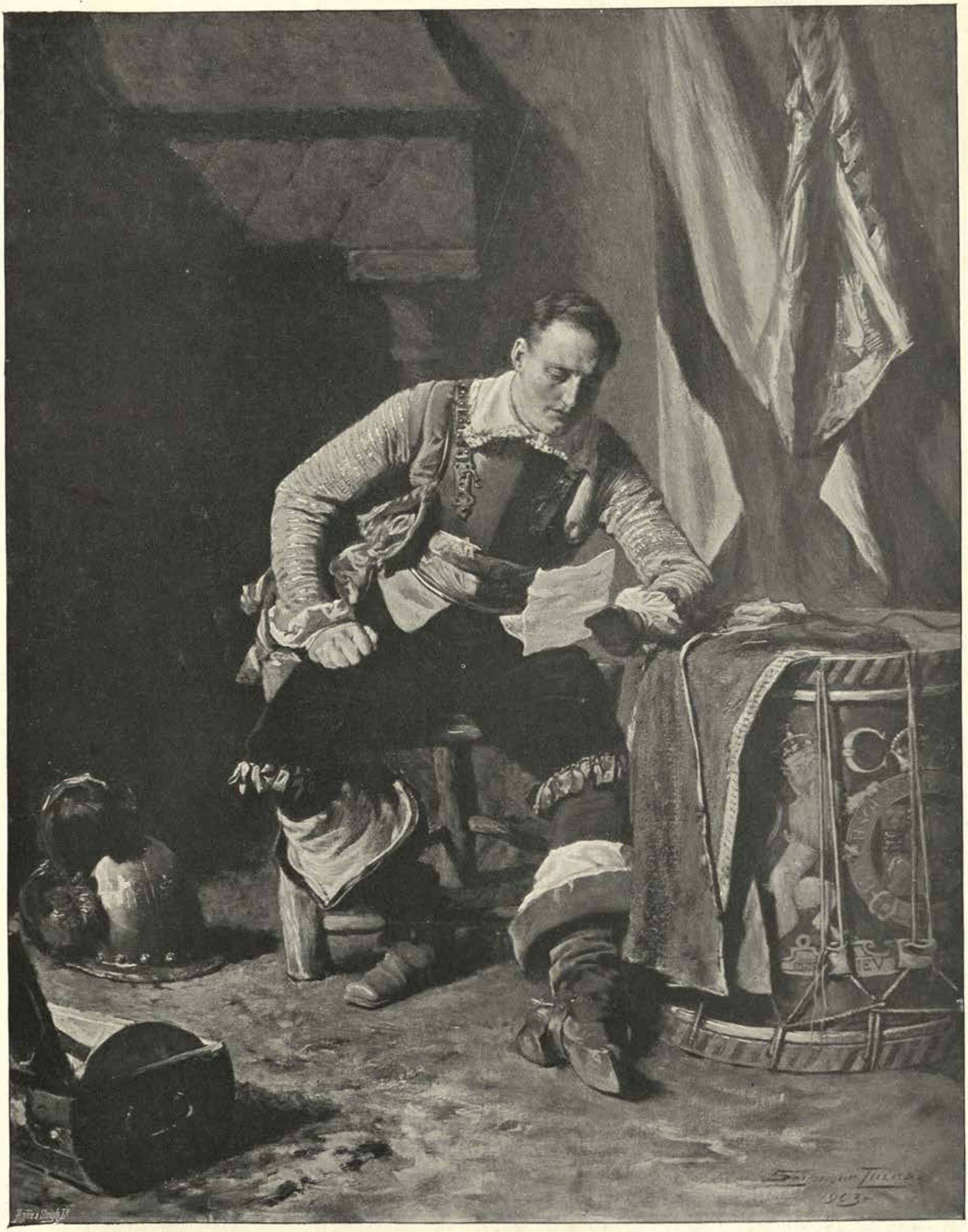
[Copyright is in every case strictly reserved.]


YEEND KING
André & Sleigh Ld

53 x 33

THE BAILIFF'S DAUGHTER.

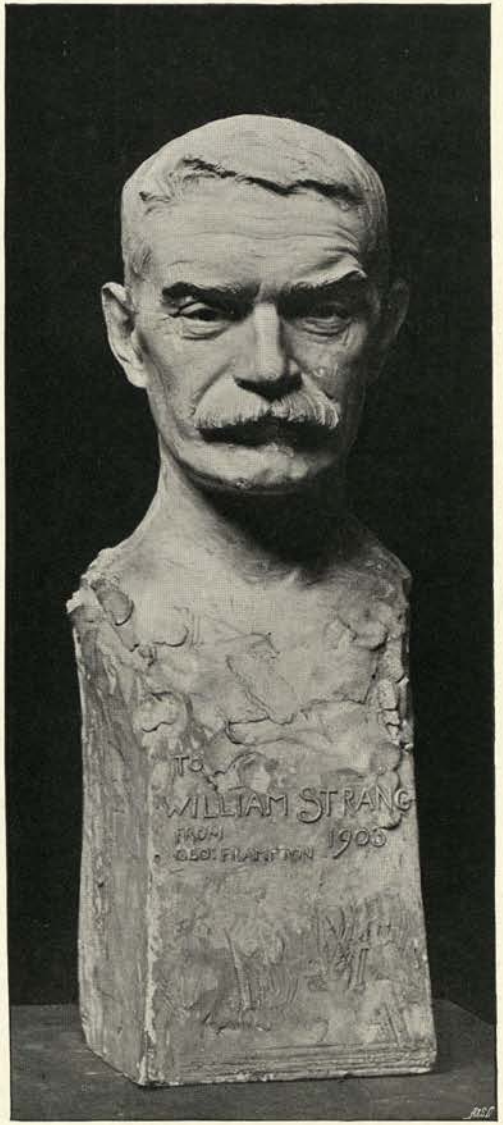
YEEND KING, V.P.R.I.


Seymour Lucas
1903

24¼ x 19

THE STANDARD BEARER.

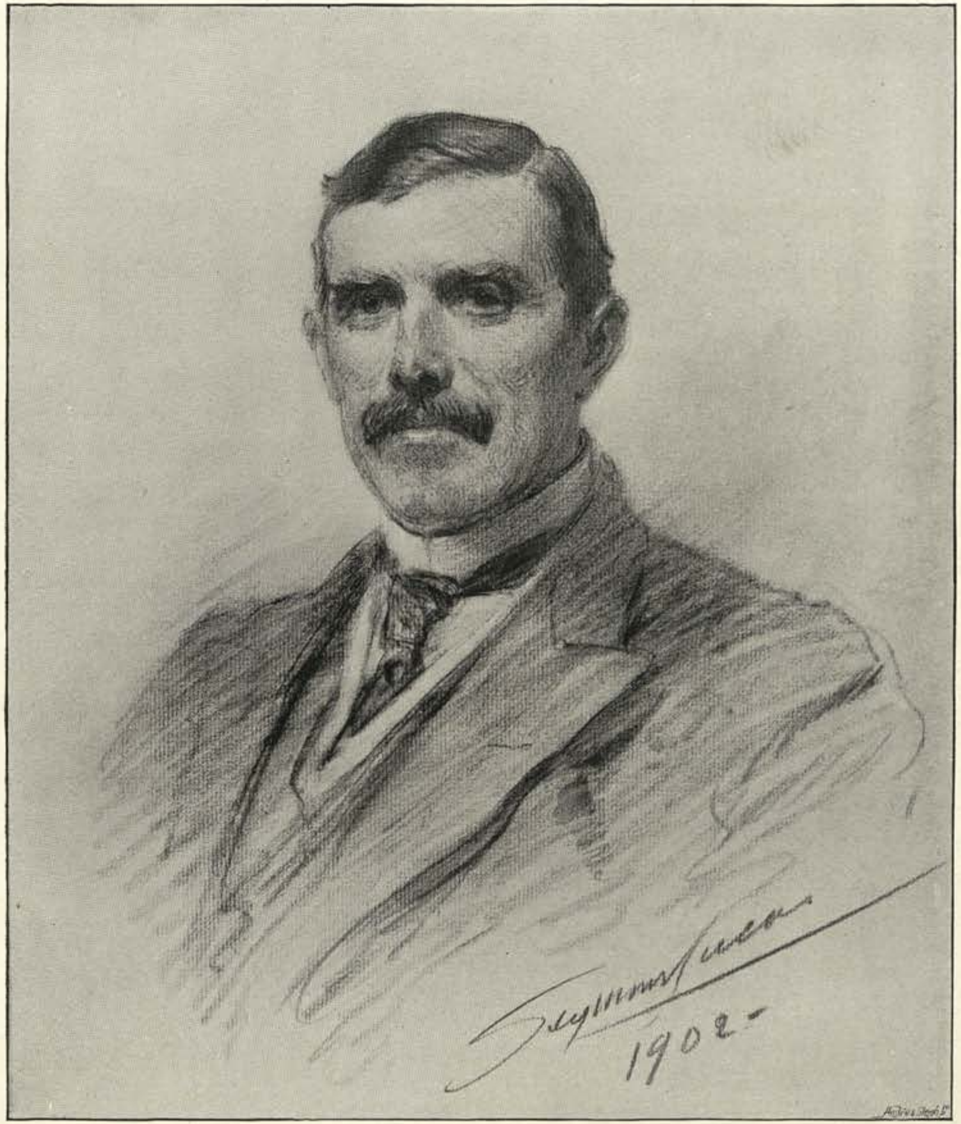
J. SEYMOUR LUCAS, R.A.


To
WILLIAM STRANG
FROM
GEO. FRAMPTON 1903

2 FEET

WILLIAM STRANG.

GEORGE FRAMPTON, R.A.

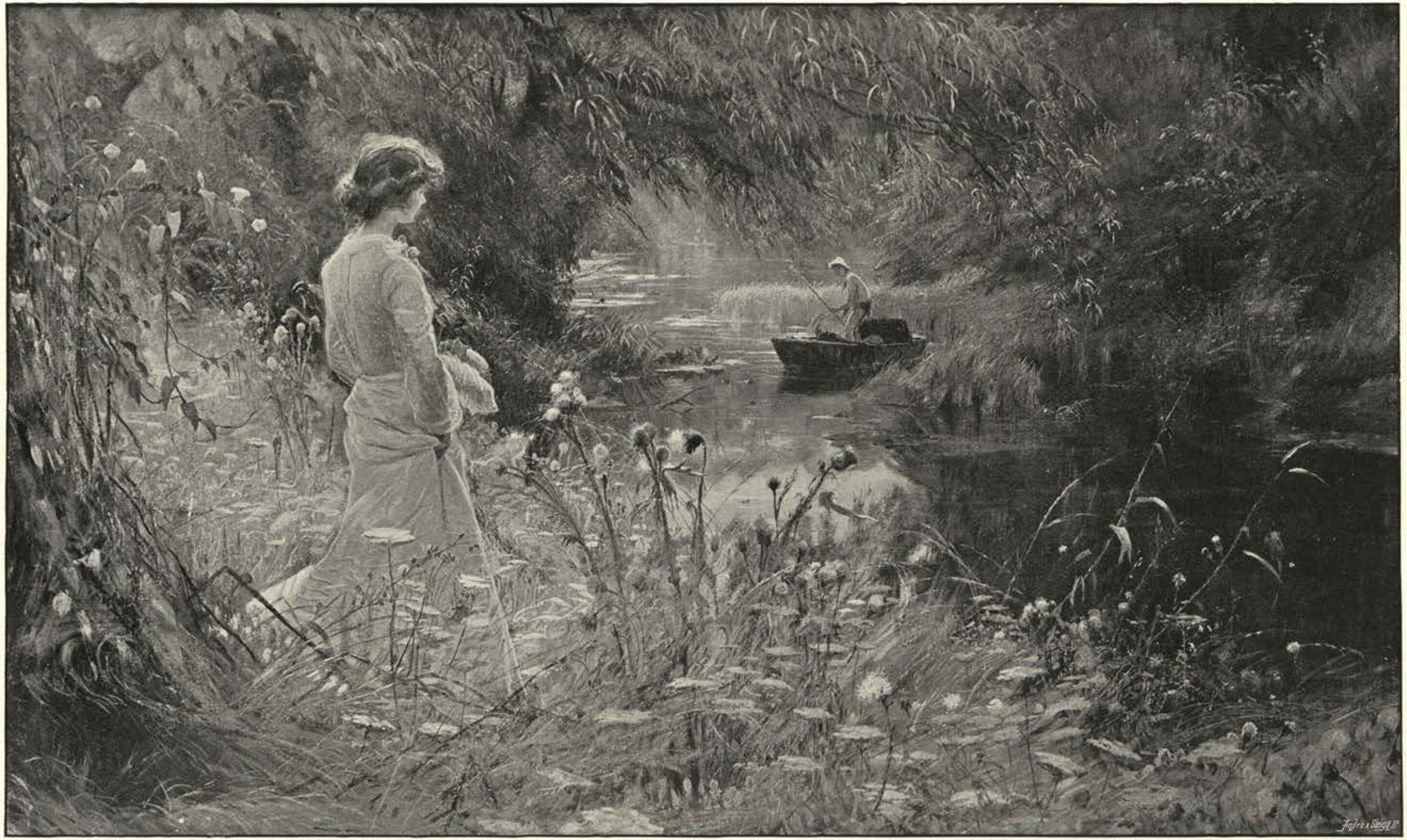

Seymour Lucas
1902

12¾ x 10¾

THE RIGHT HON. ST. JOHN BRODRICK, P.C.

J. SEYMOUR LUCAS, R.A.

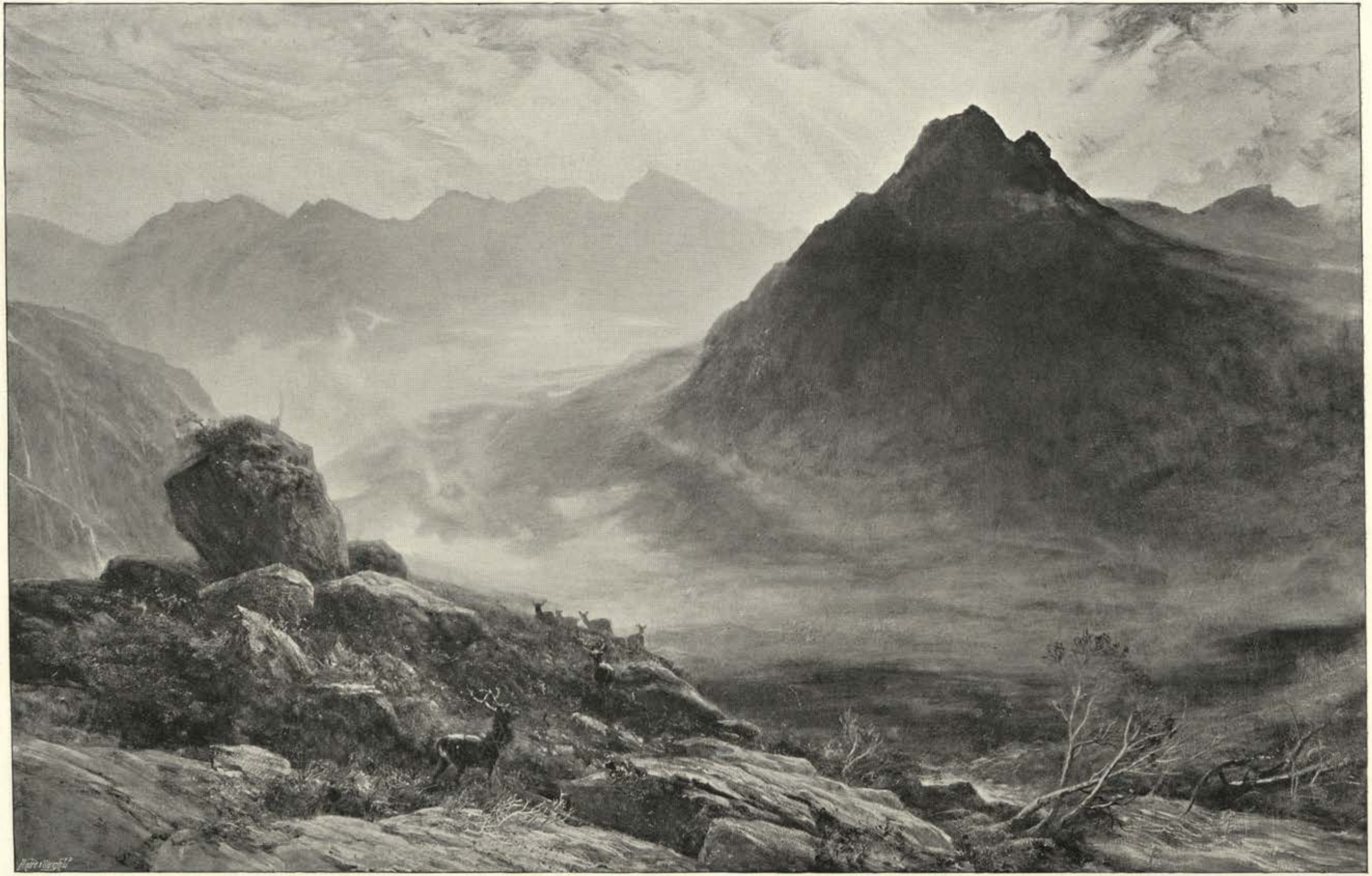
By Permission of the Proprietors of the "Graphic."


André & Sleigh Ld

56 x 30

THE BACKWATER.

C. W. WYLLIE.

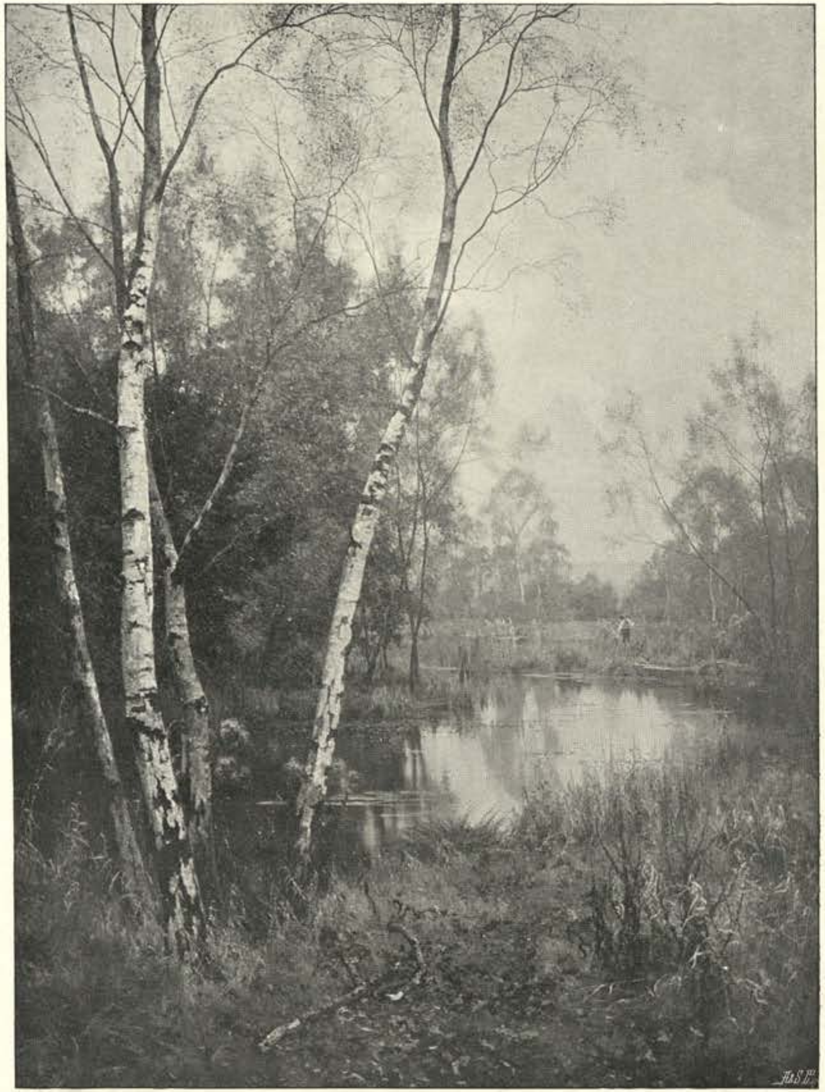


72 x 48

THE RUGGED HILLS OF SKYE.

"The evening mists with ceaseless change
Now clothed the mountains' lofty range,
Now left their foreheads bare." – Scott.

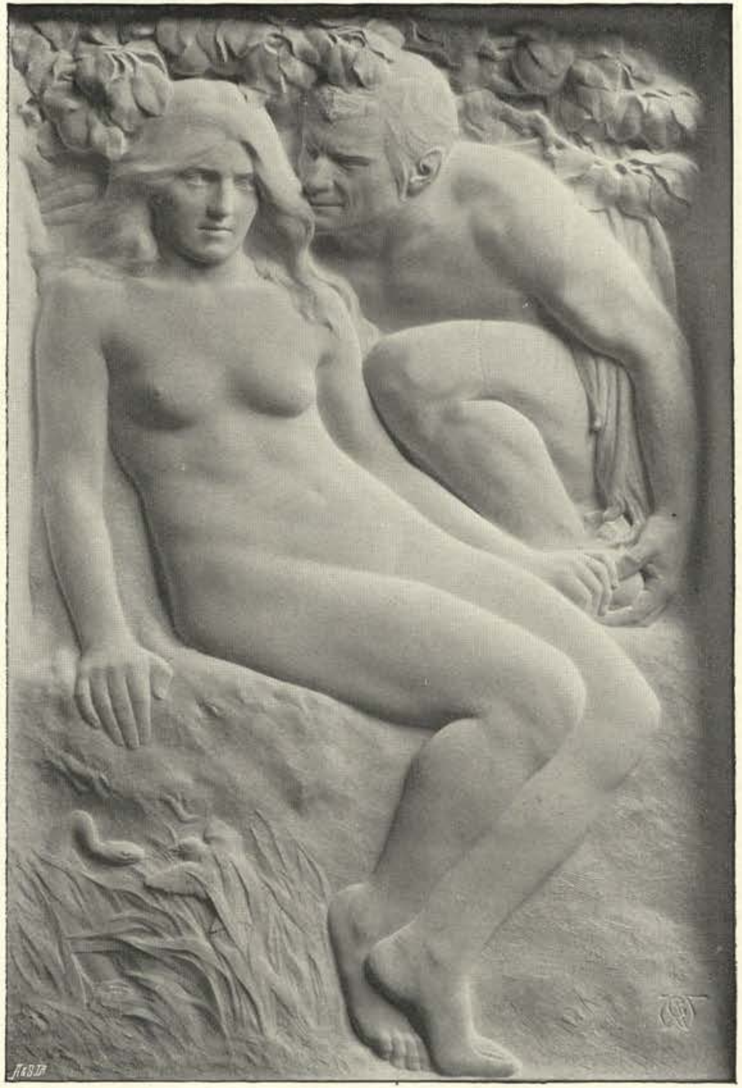
J. MacWhirter, R.A.



60 x 45

"AUTUMN IN HER WEEDS O' YELLOW."

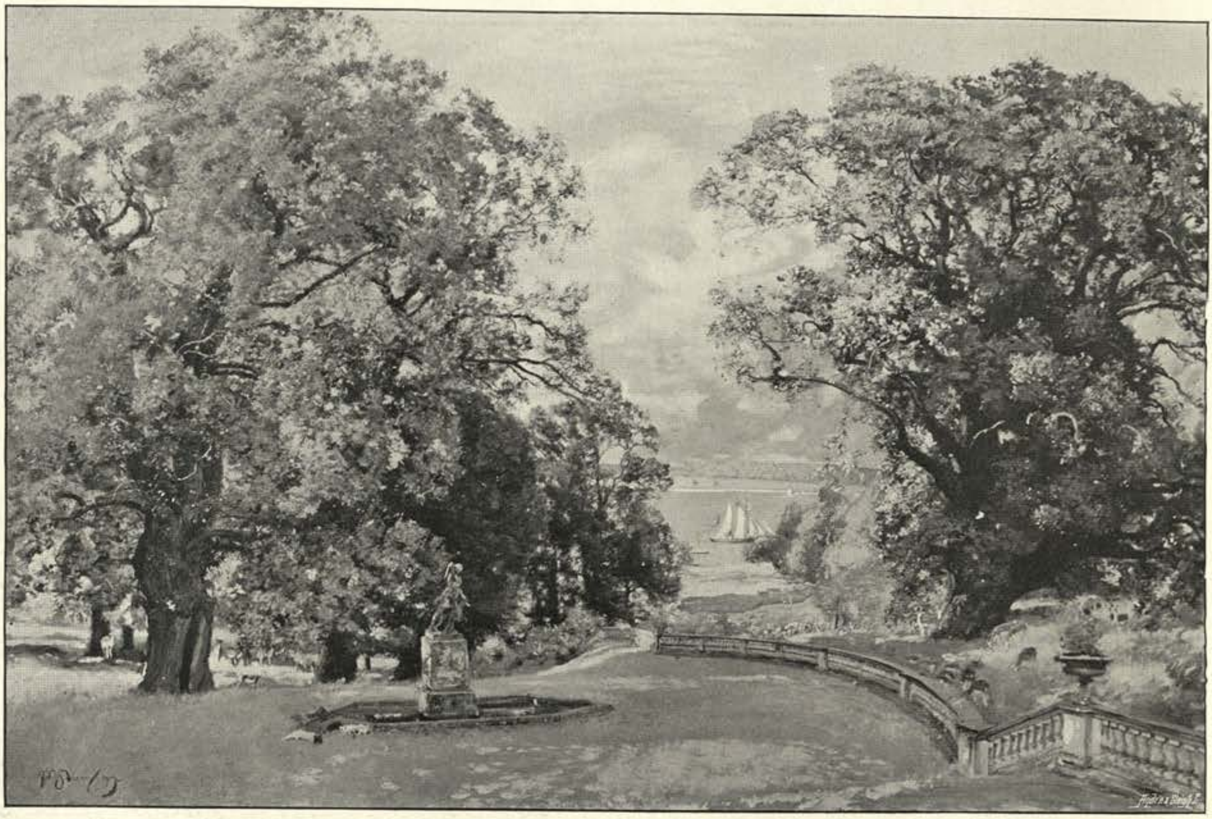
EDWARD W. WAITE.



5 FEET

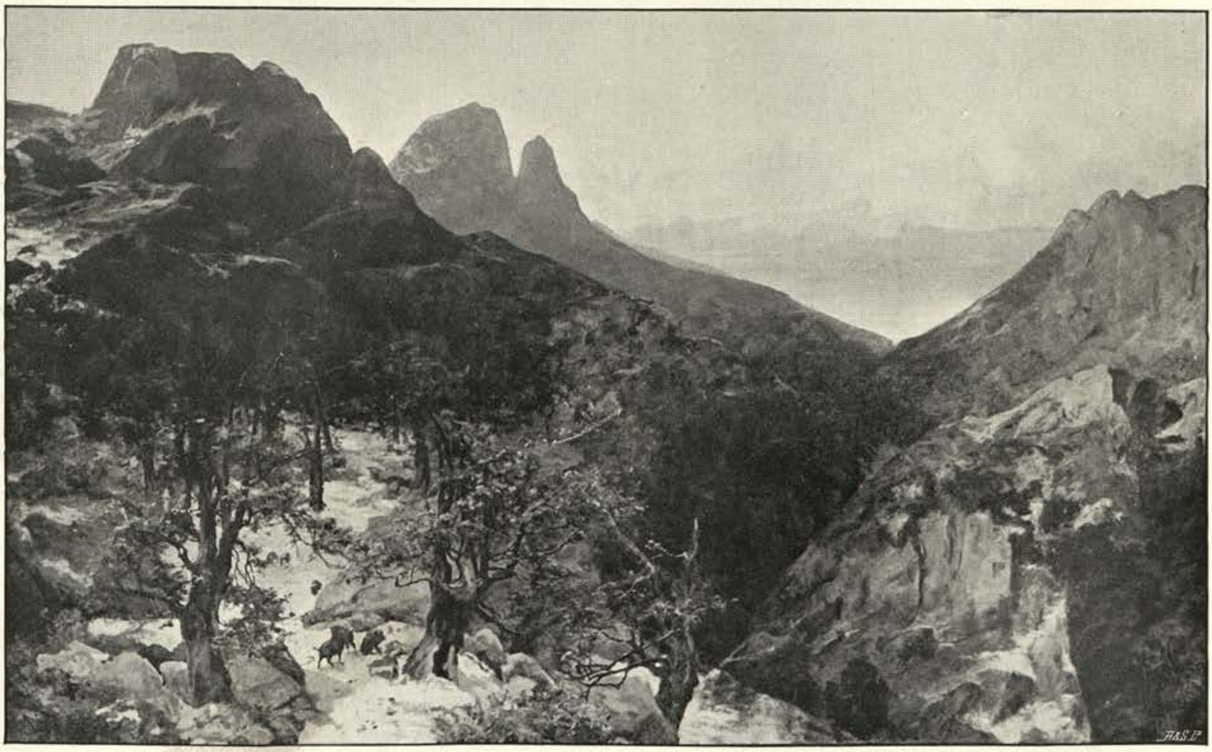
PARADISE LOST *(Low Relief, Marble).*

ARTHUR G. WALKER.



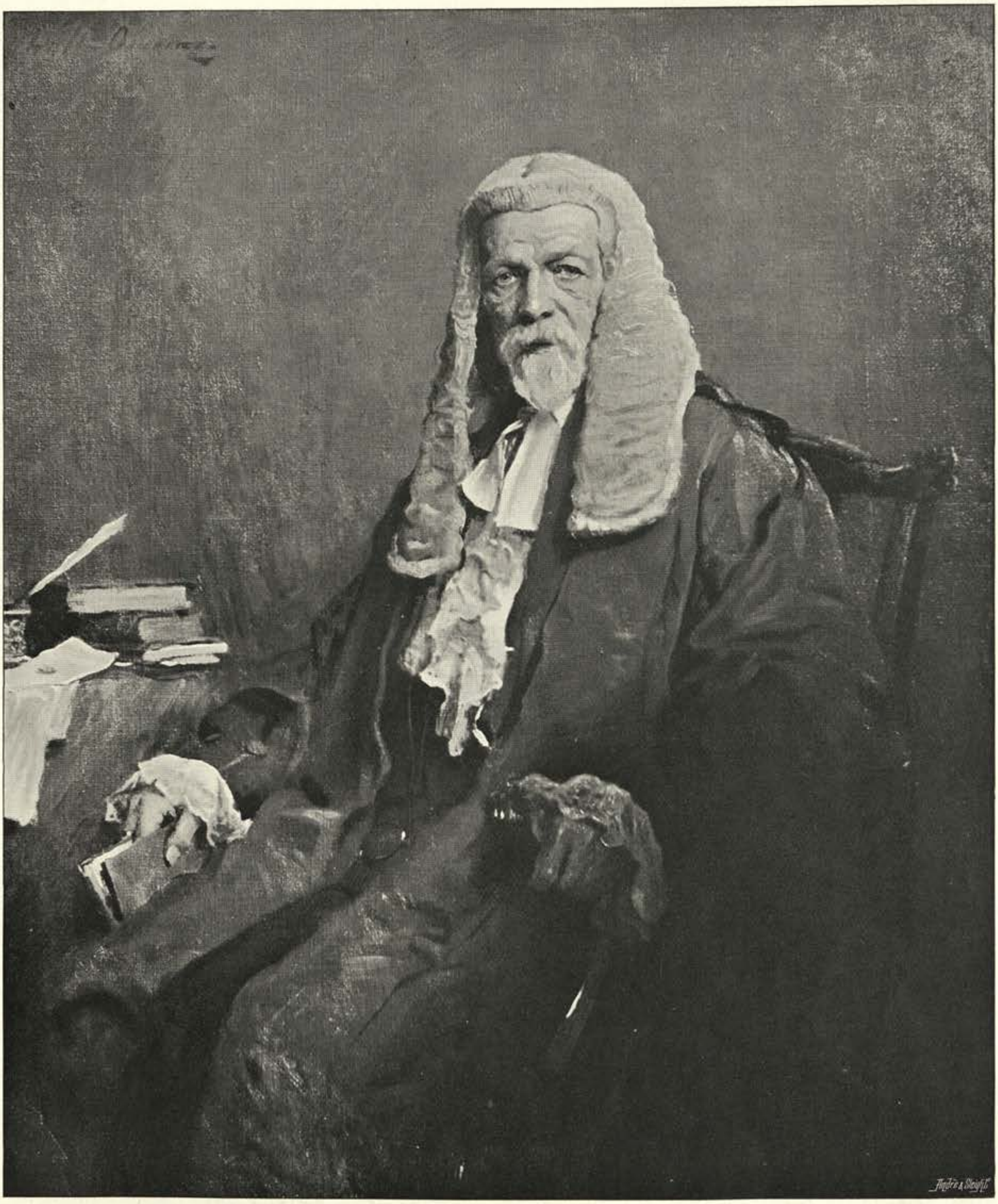
THE ORWELL FROM WOOLVERSTONE PARK, SUFFOLK. 72 x 48

DAVID MURRAY, A.R.A.



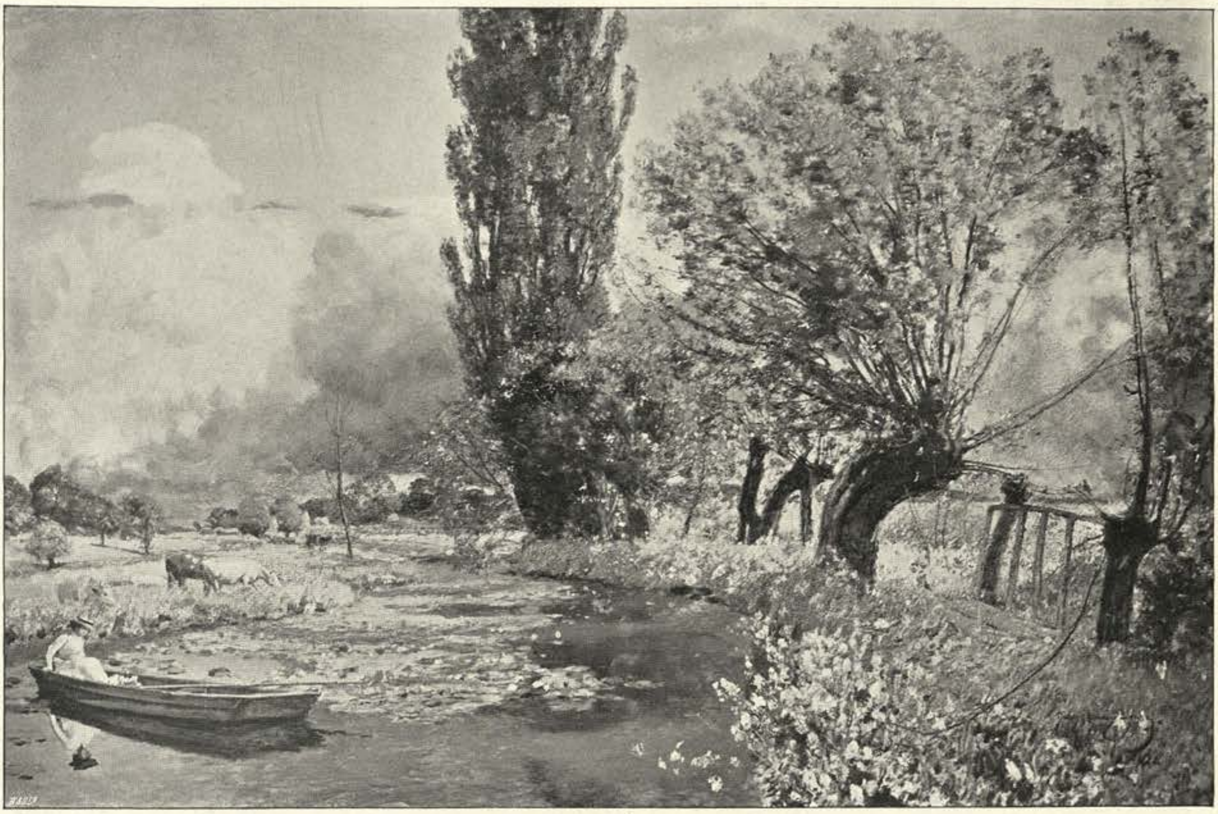
THE PEAKS OF EVISA: WINTER'S FIRST CARESS. 63 x 38

J. L. PICKERING.


André & Sleigh

47 x 39

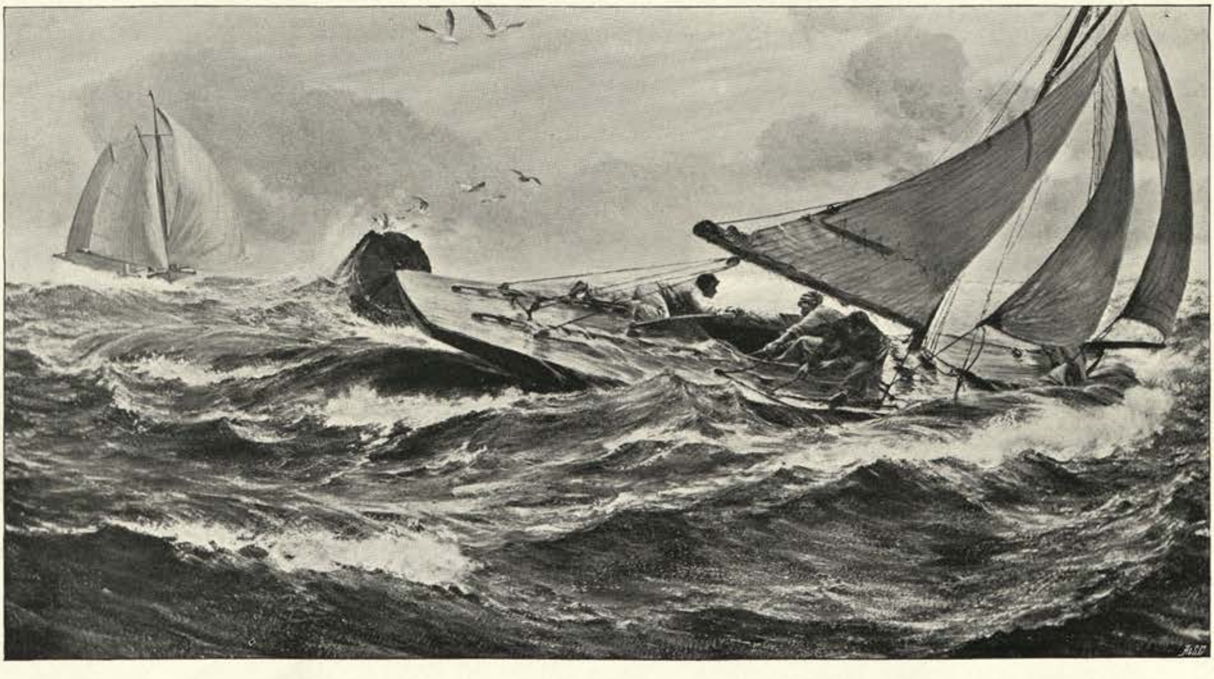
SIR FREDERICK FALKINER, K.C. *(Recorder of Dublin).*
THE LATE WALTER OSBORNE, R.H.A.



72 x 48

RIVER BLOSSOMS.

DAVID MURRAY, A.R.A.



78 x 42

YOUTH.

C. NAPIER HEMY A.R.A.

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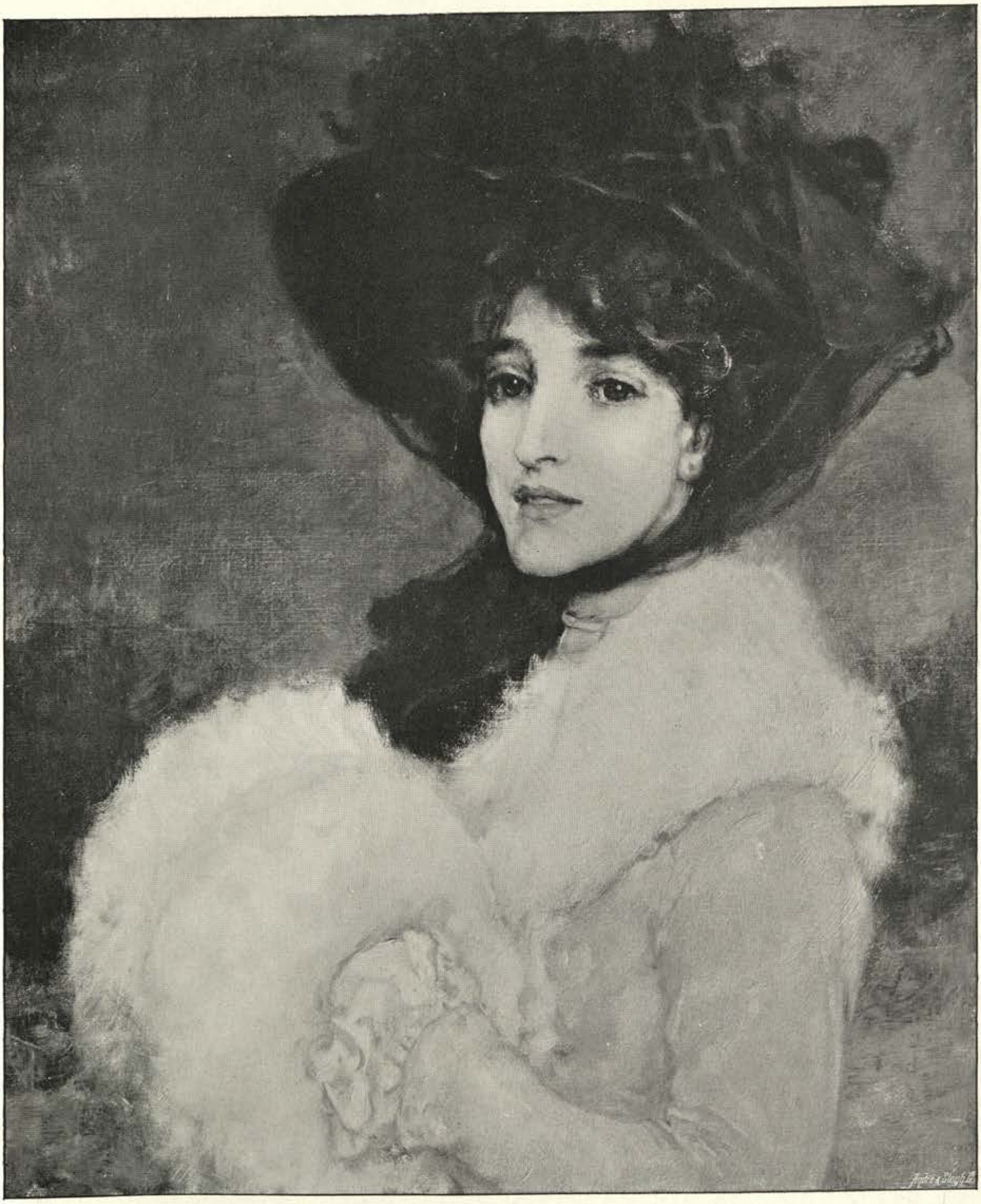
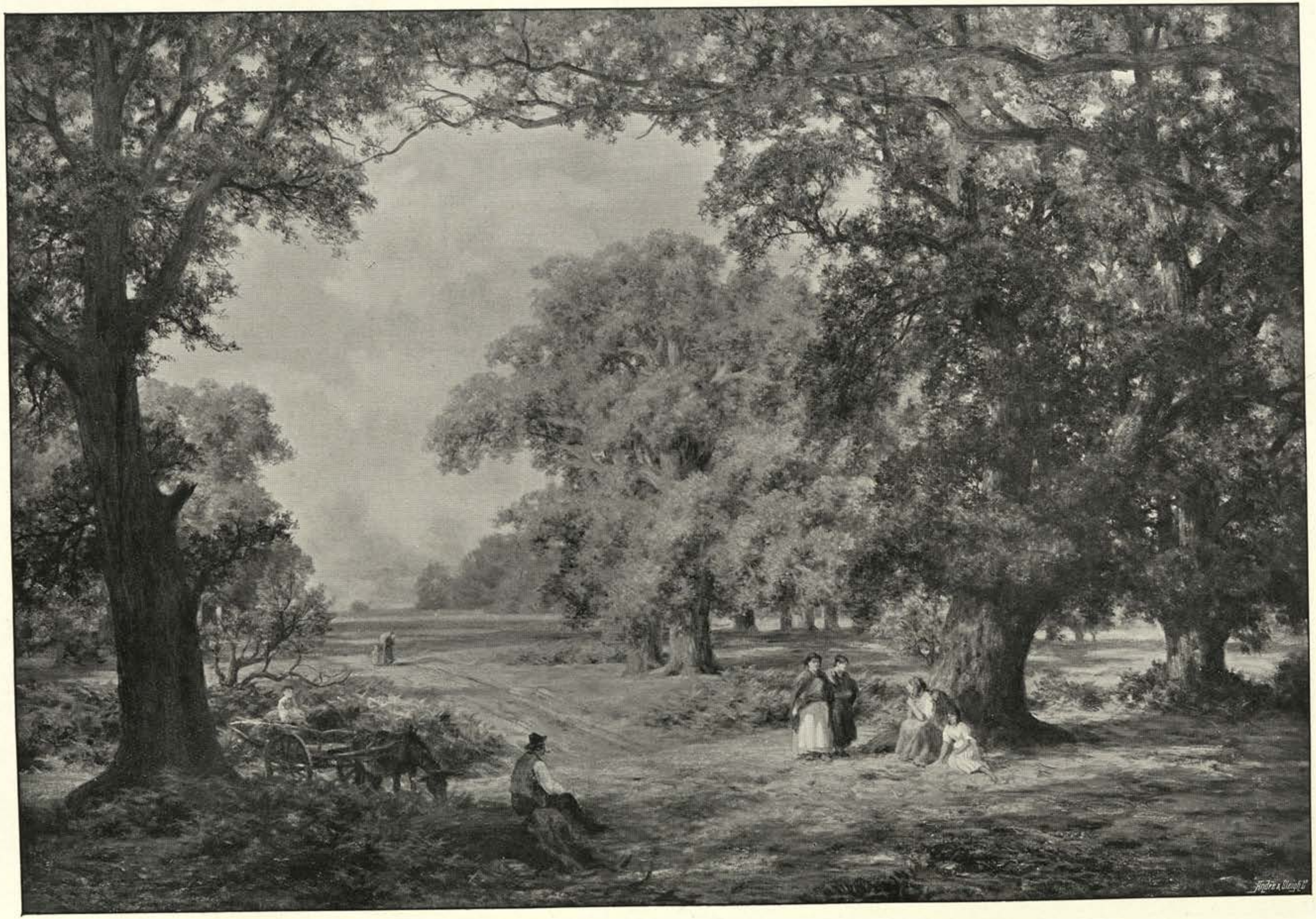

André & Sleigh Ld

24 x 20

MISS OLIVE HOOD.

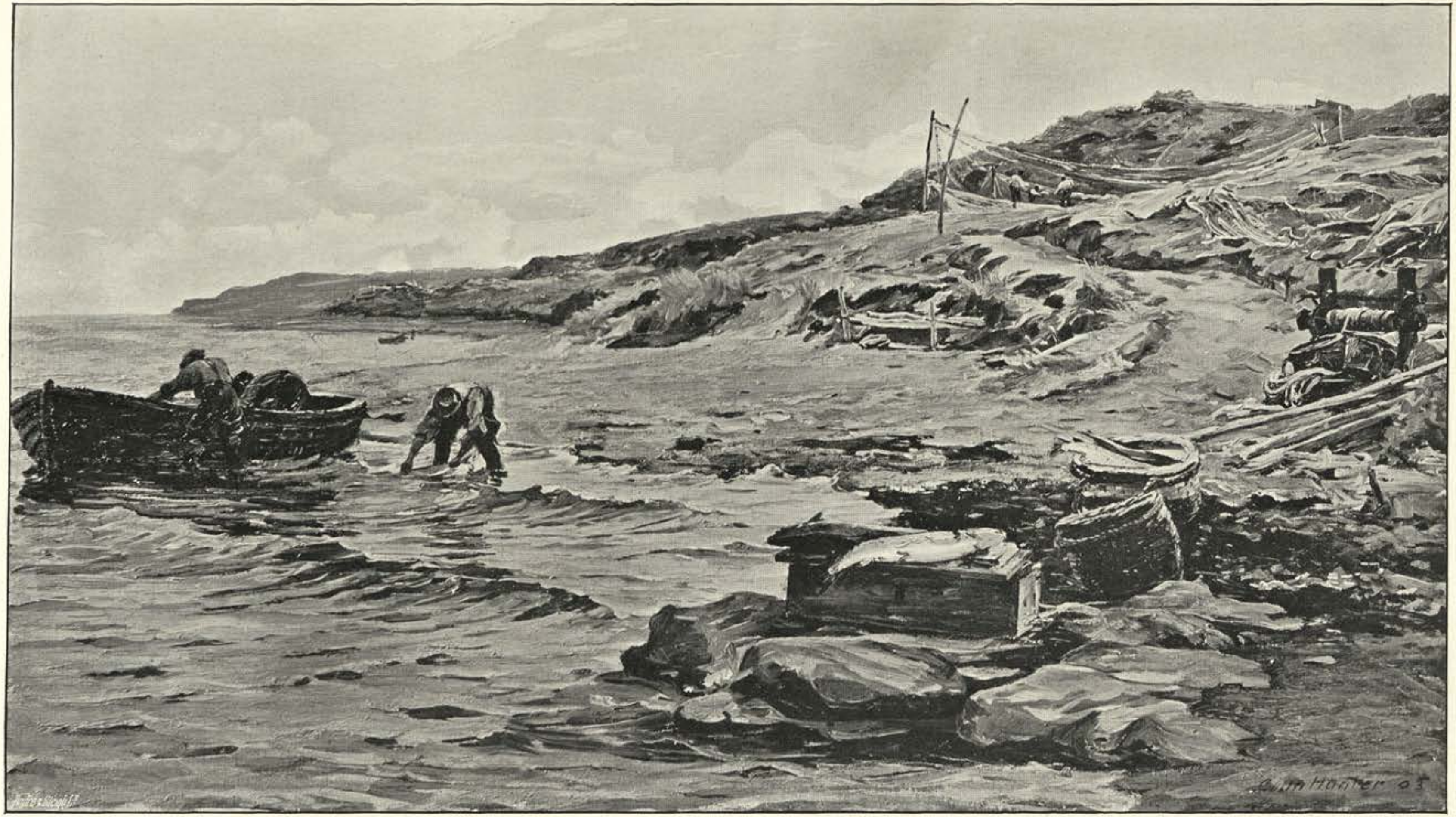
GEORGE H. BOUGHTON, R.A.



60 × 42

UNDER THE GREENWOOD TREE.

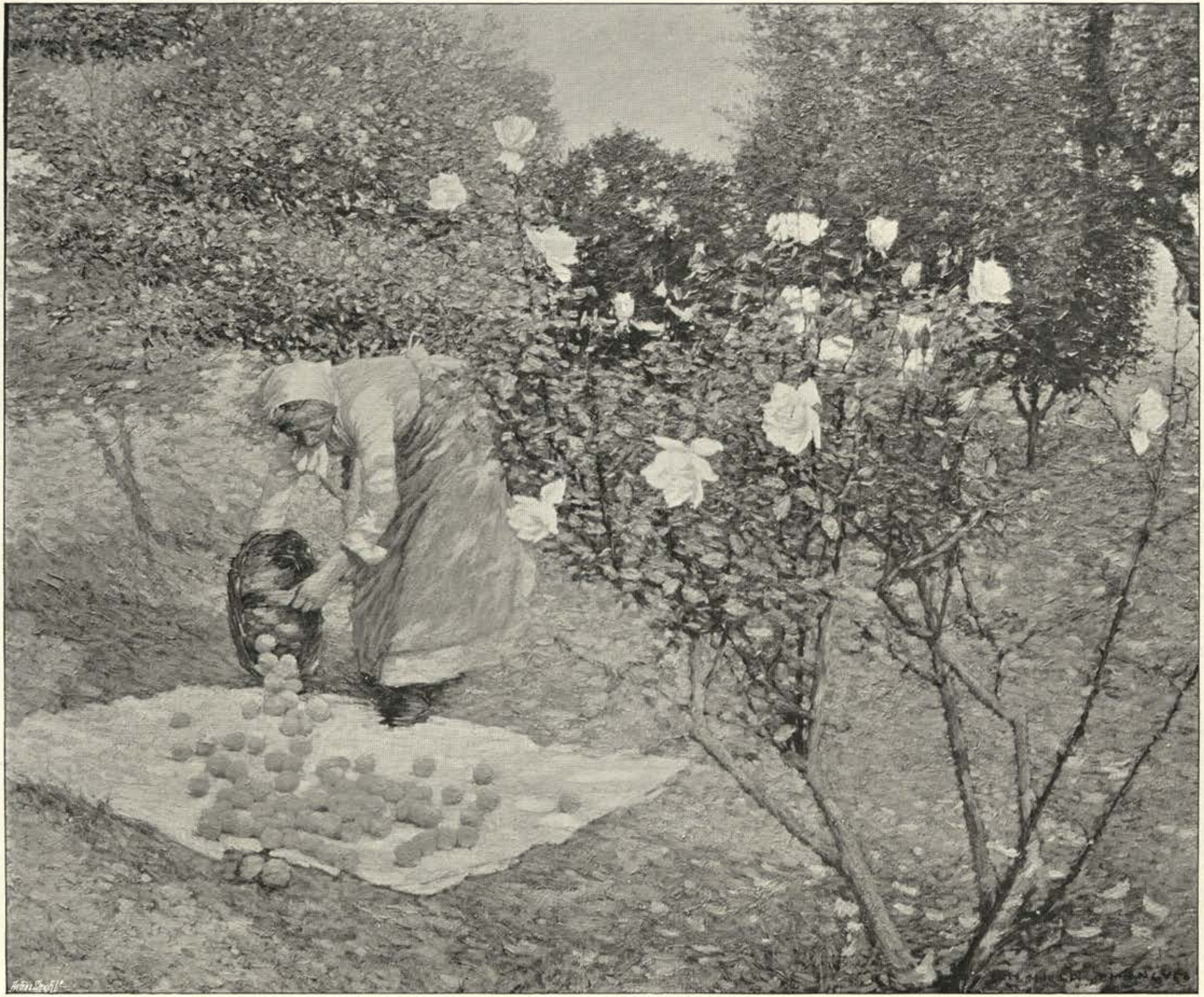
C. E. Johnson, R.I.


Colin Hunter 03

36 x 20

SALMON FISHERS.

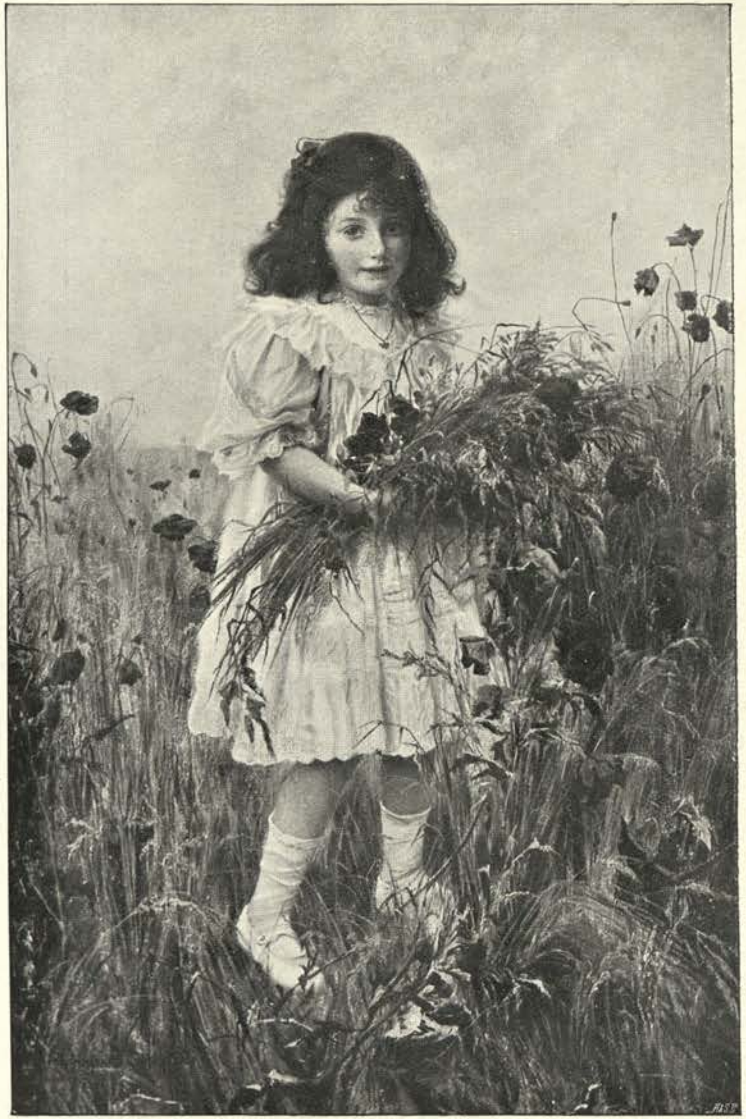
Colin Hunter, A.R.A.



36 x 30

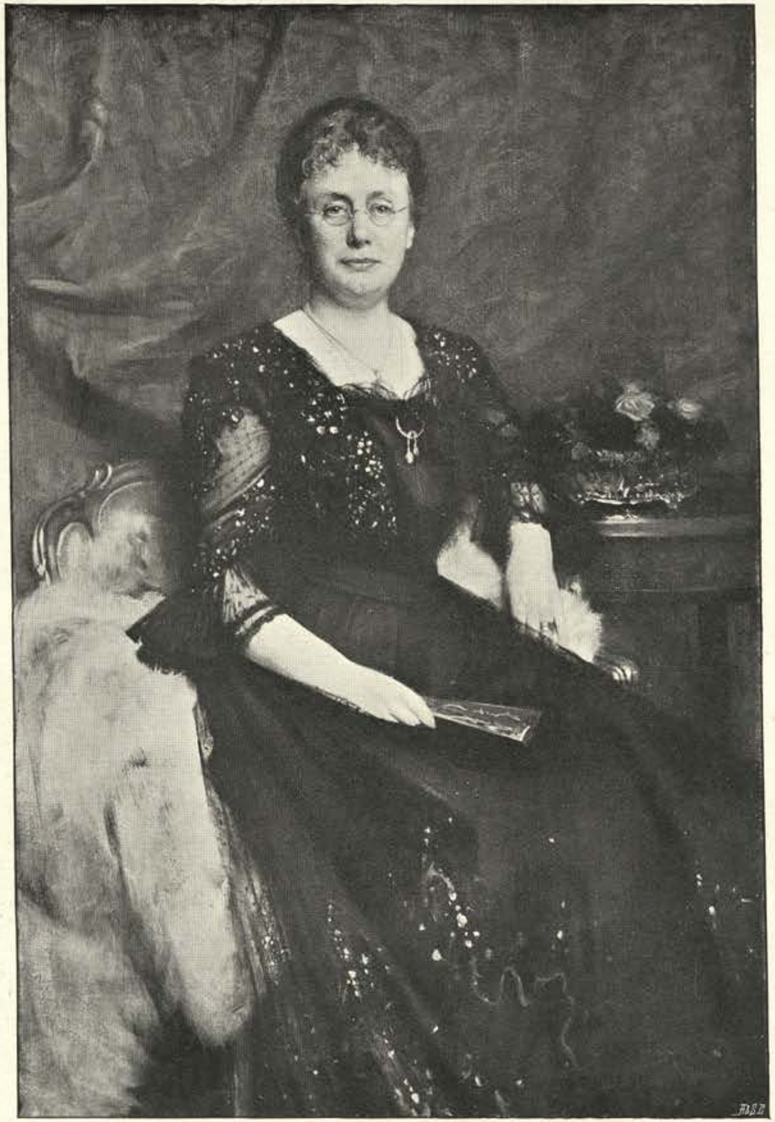
A PROVENÇAL WINTER.

H. H. LA THANGUE, A.R.A.



"POPPYLAND" ERICA, DAUGHTER
OF SAMUEL JAMES, ESQ.

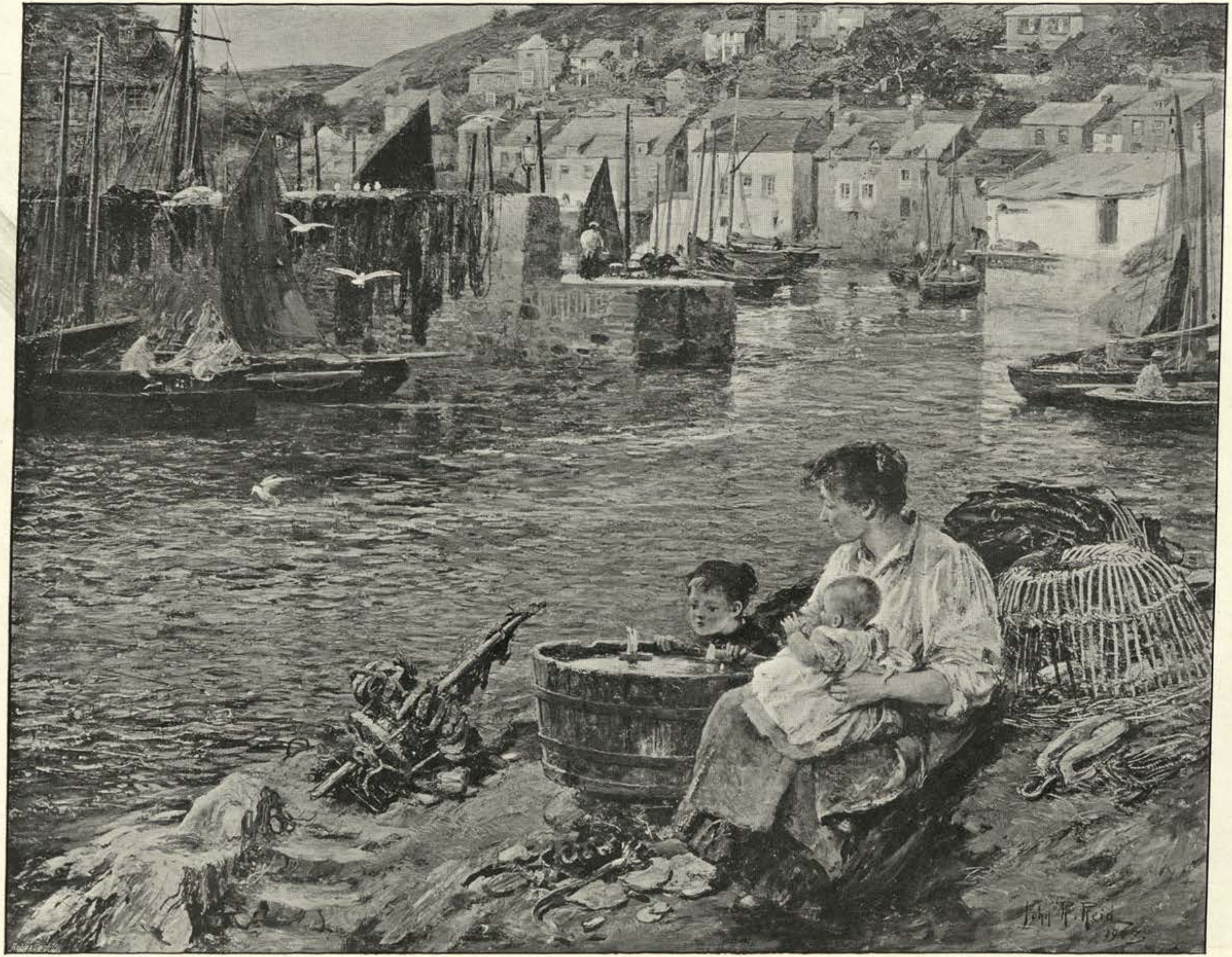
G. Hillyard Swinstead, R.B.A.



MRS. T. C. DEWEY.

Arthur Hacker, A.R.A.

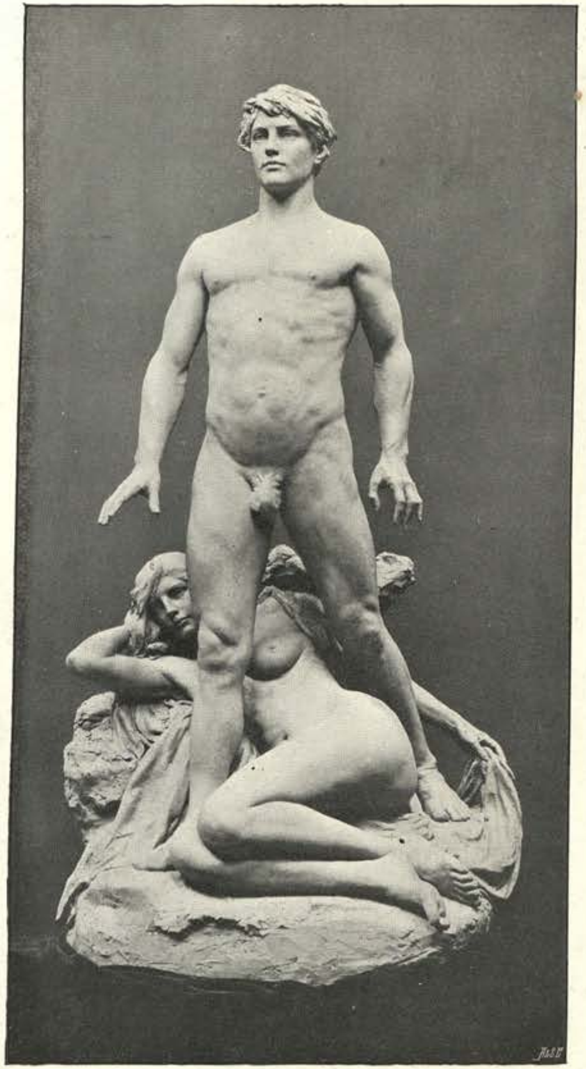
60 x 40



50 x 40

THE HOME SQUADRON.

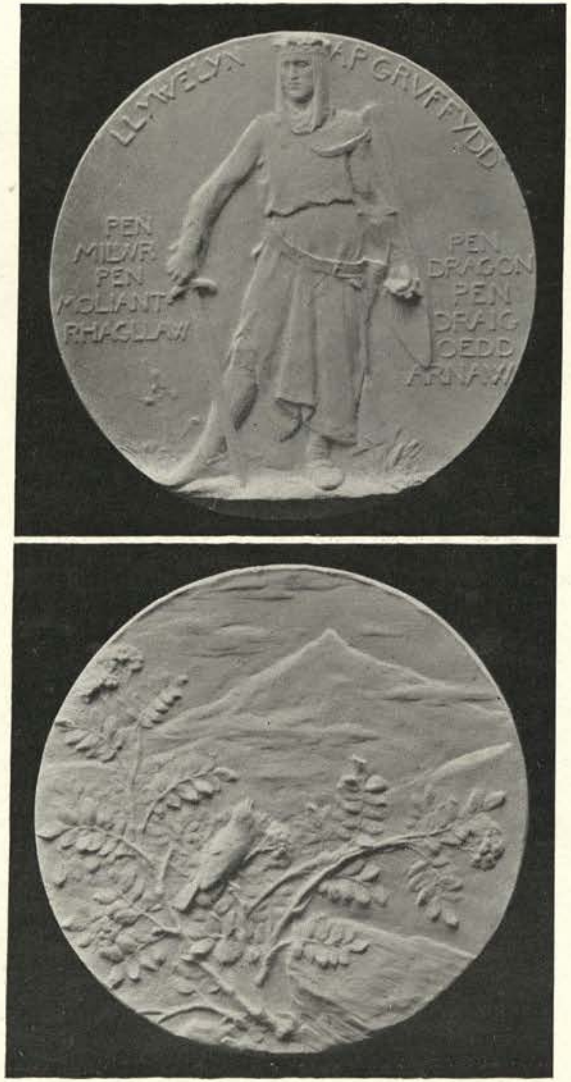
JOHN R. REID, R.I.



86½

THE TRUTHSEEKER.

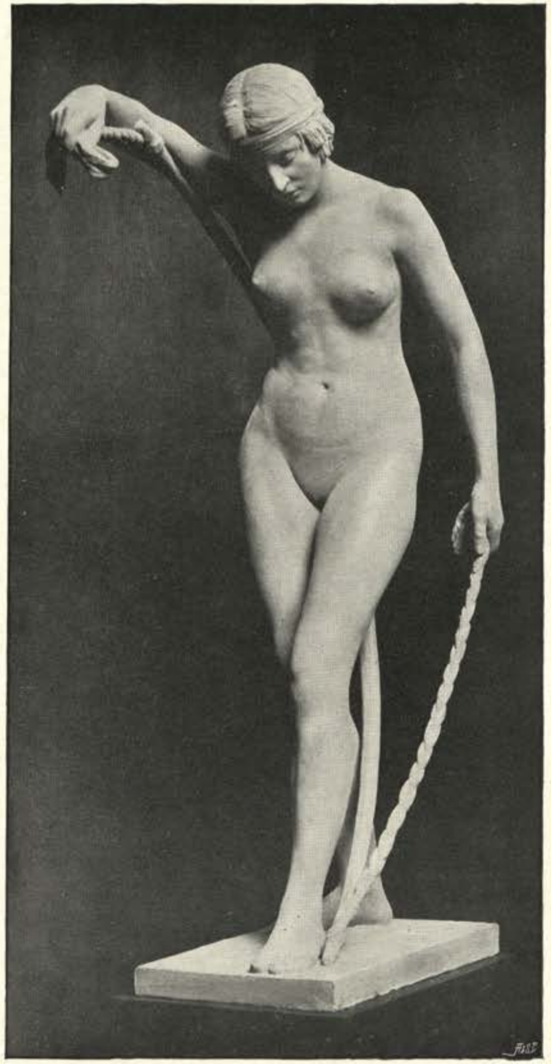
BERTRAND MACKENNAL.


LLYWELYN AP GRUFFYDD
PEN MILWR PEN MOLIANT RHAGLAW
PEN DRAGON PEN DRAIG OEDD ARNAW

⅞ SCALE

MEDAL.

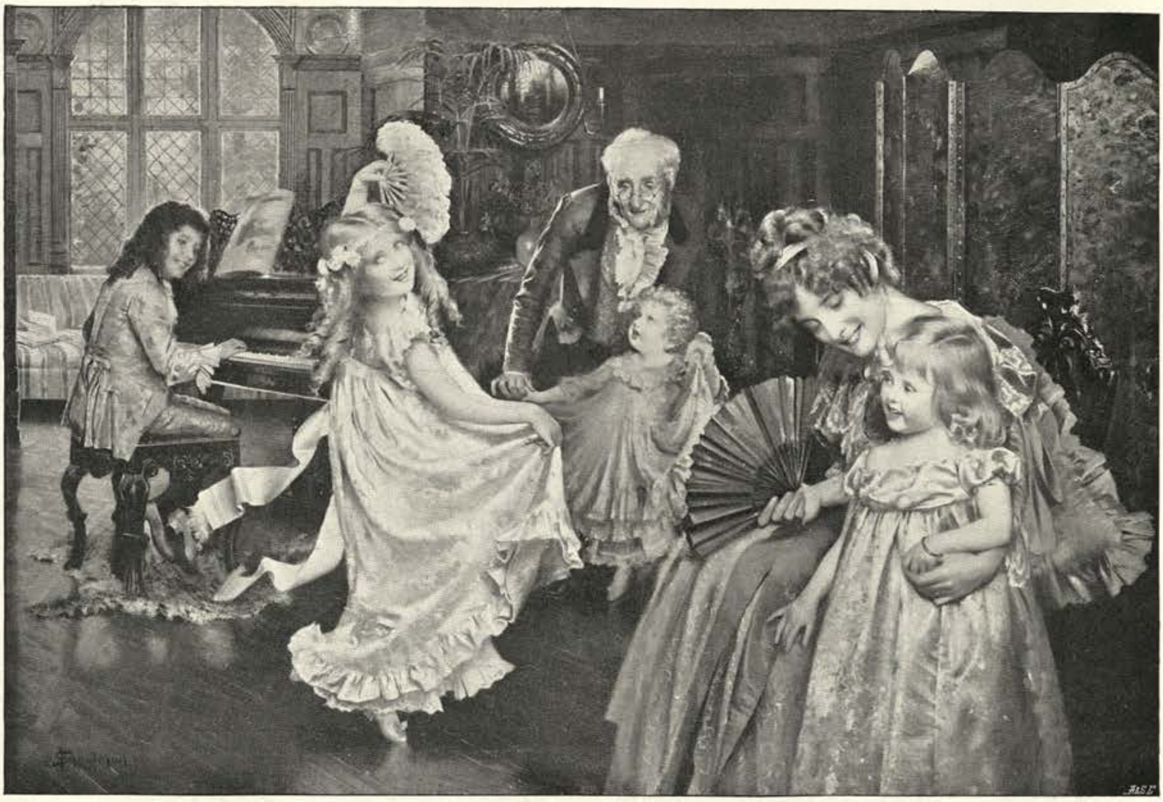
W. GOSCOMBE JOHN, A.R.A.



CARTHAGE, 149 B.C.: "AND THE WOMEN CUT OFF THEIR LONG HAIR TO STRING THE BOWS."

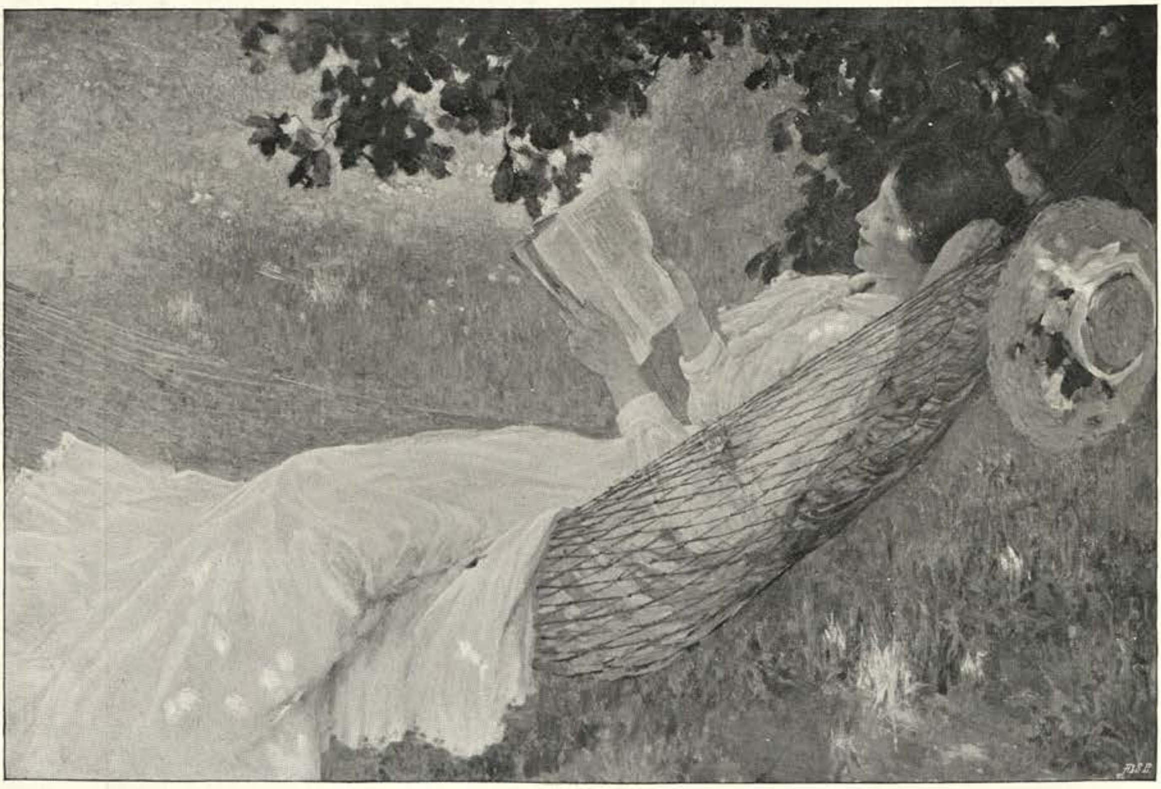
A. C. LUCCHESI.

42 INCHES



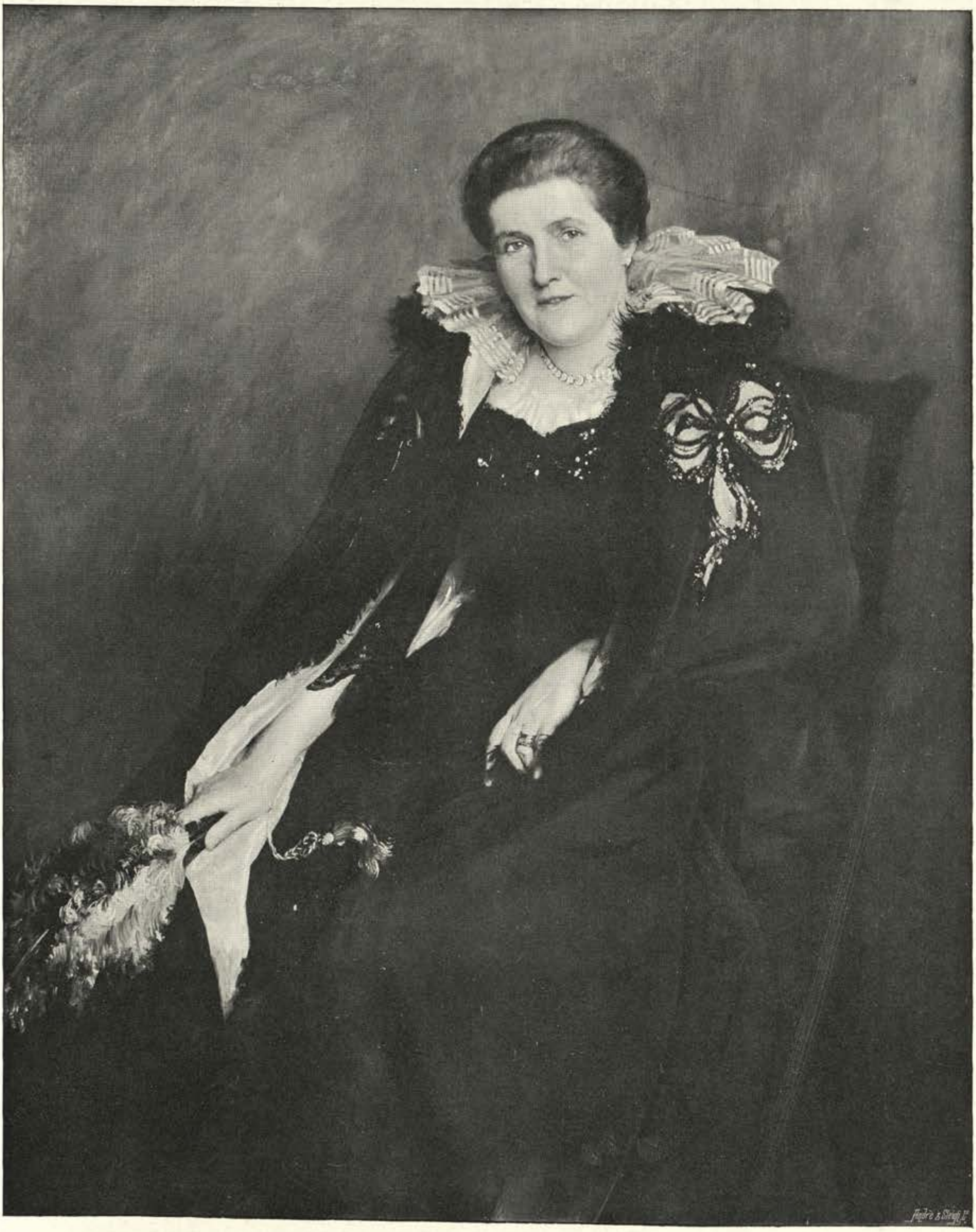
THE CHILDREN'S HOUR. 40 x 27

ISAAC SNOWMAN. *Copyright by Landeker and Brown, Worship Street, London, E.C., who are publishing a large Engraving.*



A LOVE STORY. 60 x 40

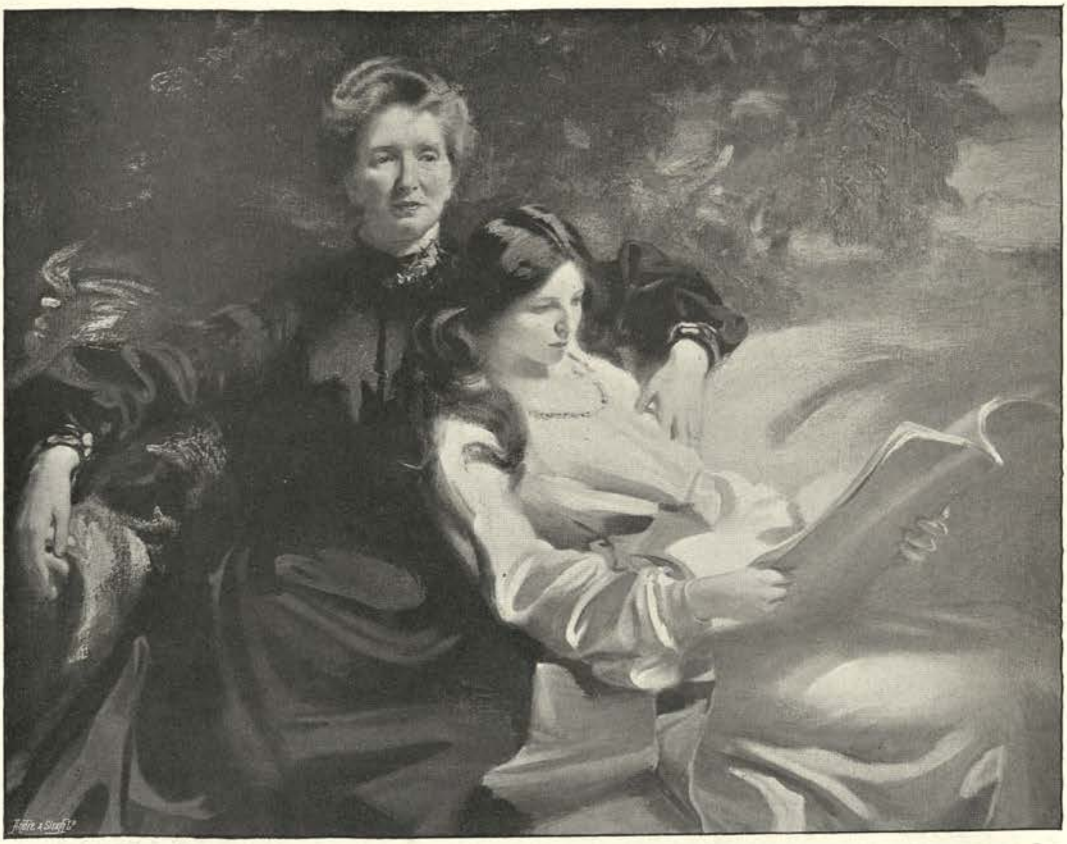
E. PHILLIPS FOX.


André & Sleigh Ld

MRS. BARCLAY PEAT.

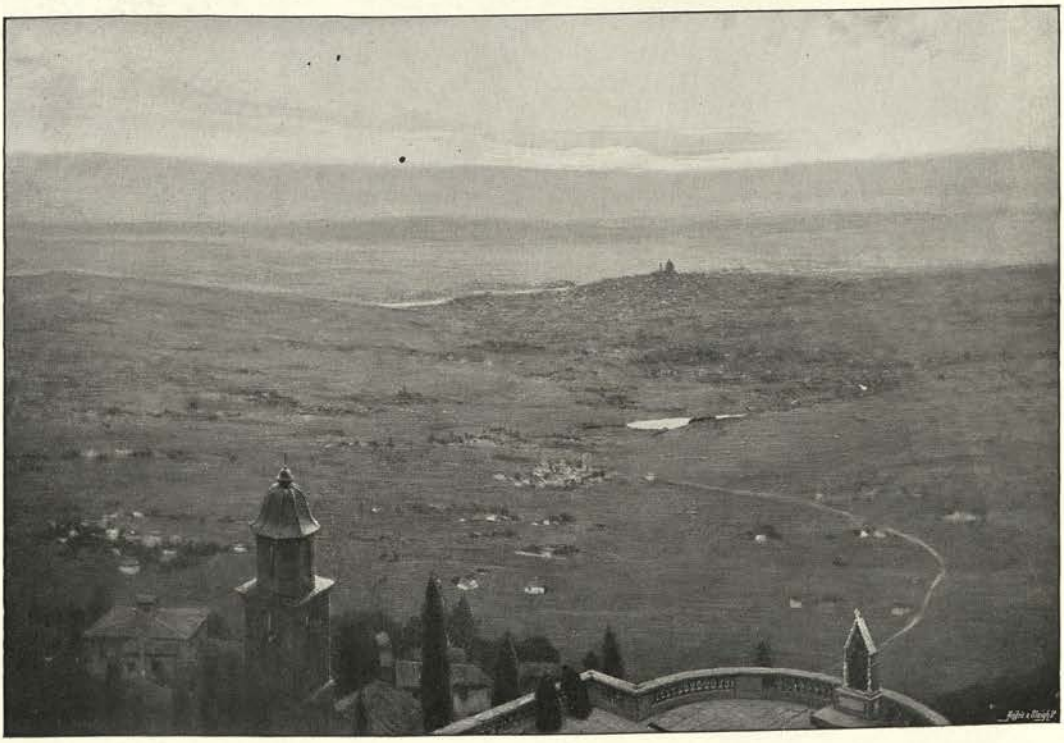
HERBERT A. OLIVIER.

50 x 40



MRS. C. C. GREENWOOD AND DAUGHTER. 60½ x 46

FRANK O. SALISBURY.

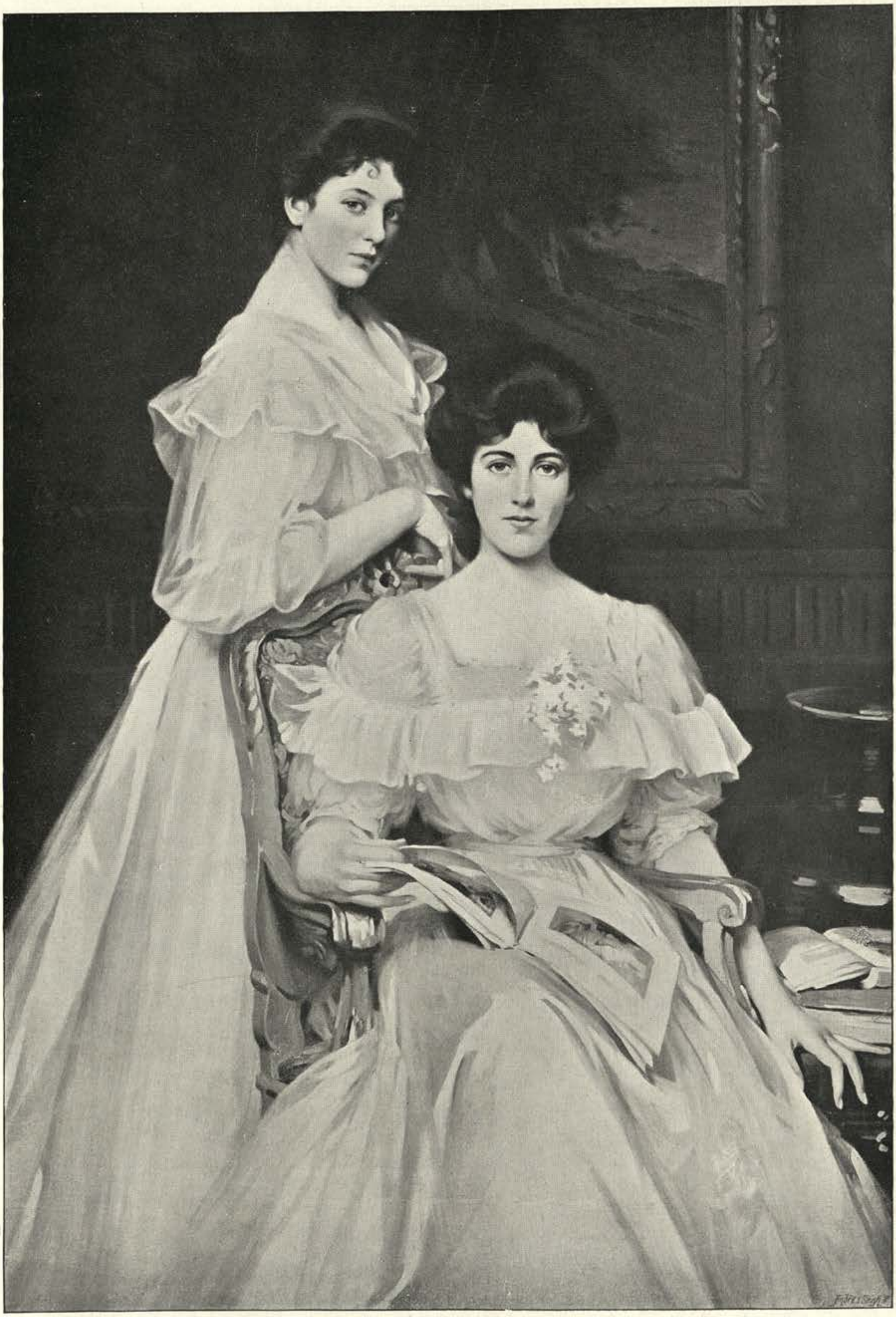


"IN THE VALLEY BENEATH WHERE WHITE AND WIDE,
AND WASHED BY THE MORNING'S WATER-GOLD,
FLORENCE LAY OUT ON THE MOUNTAIN SIDE."

R. Browning.

66 x 46

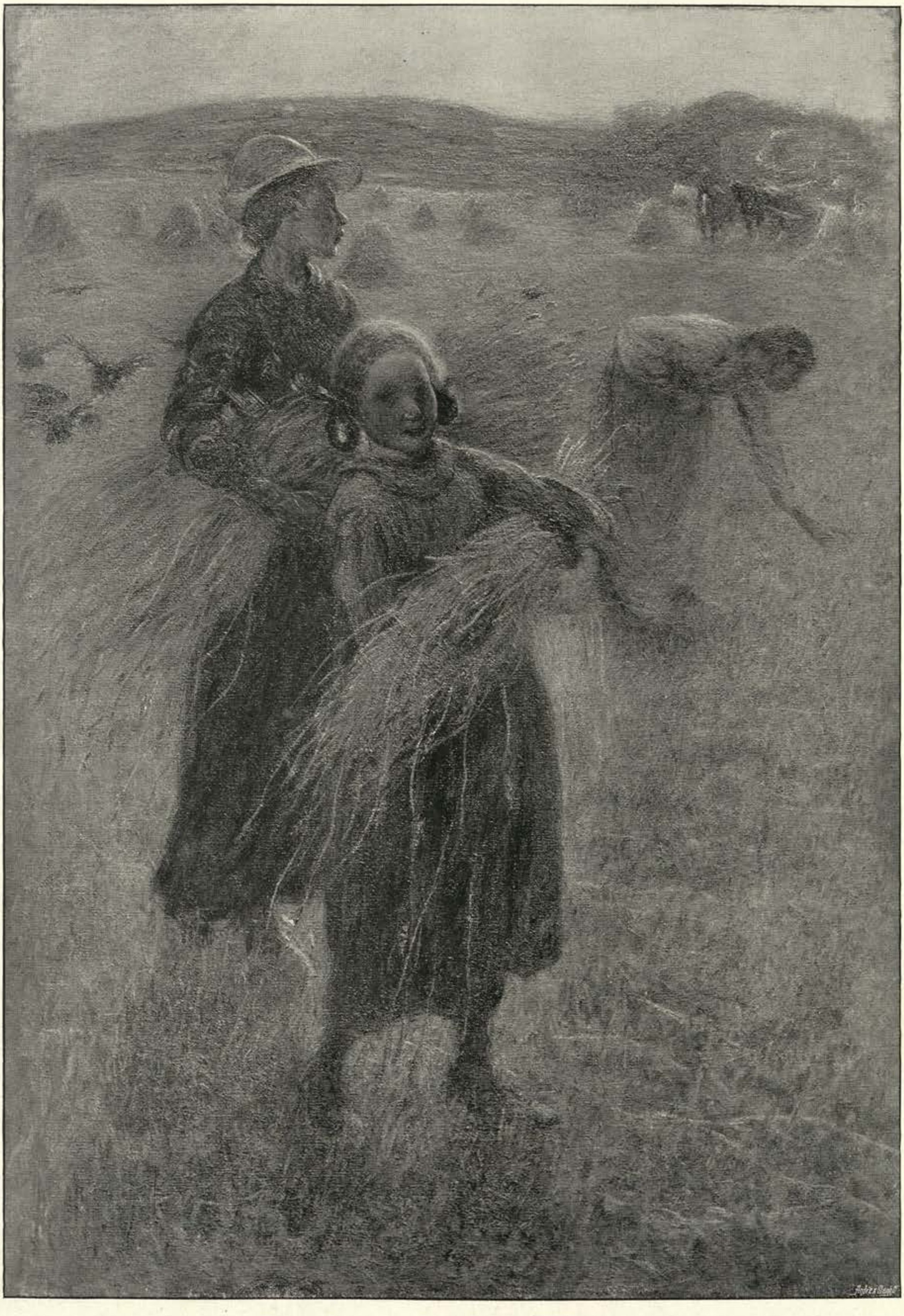
WALTER DONNE.



72 x 50

VIVIEN AND GLADYS, DAUGHTERS
OF E. R. MERTON, ESQ.

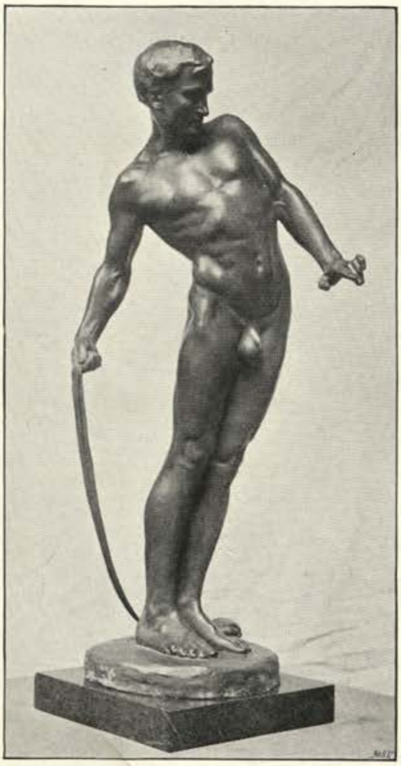
W. LLEWELLYN.



THE GLEANERS.

EDWARD STOTT.

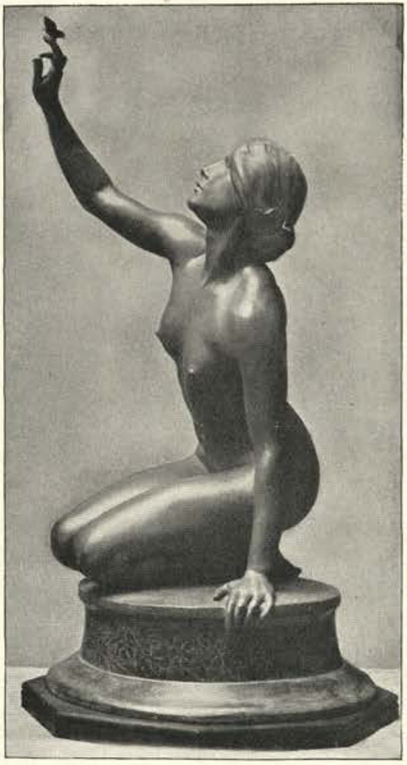
34 x 24



3 FEET

THE SLINGER *(Bronze).*

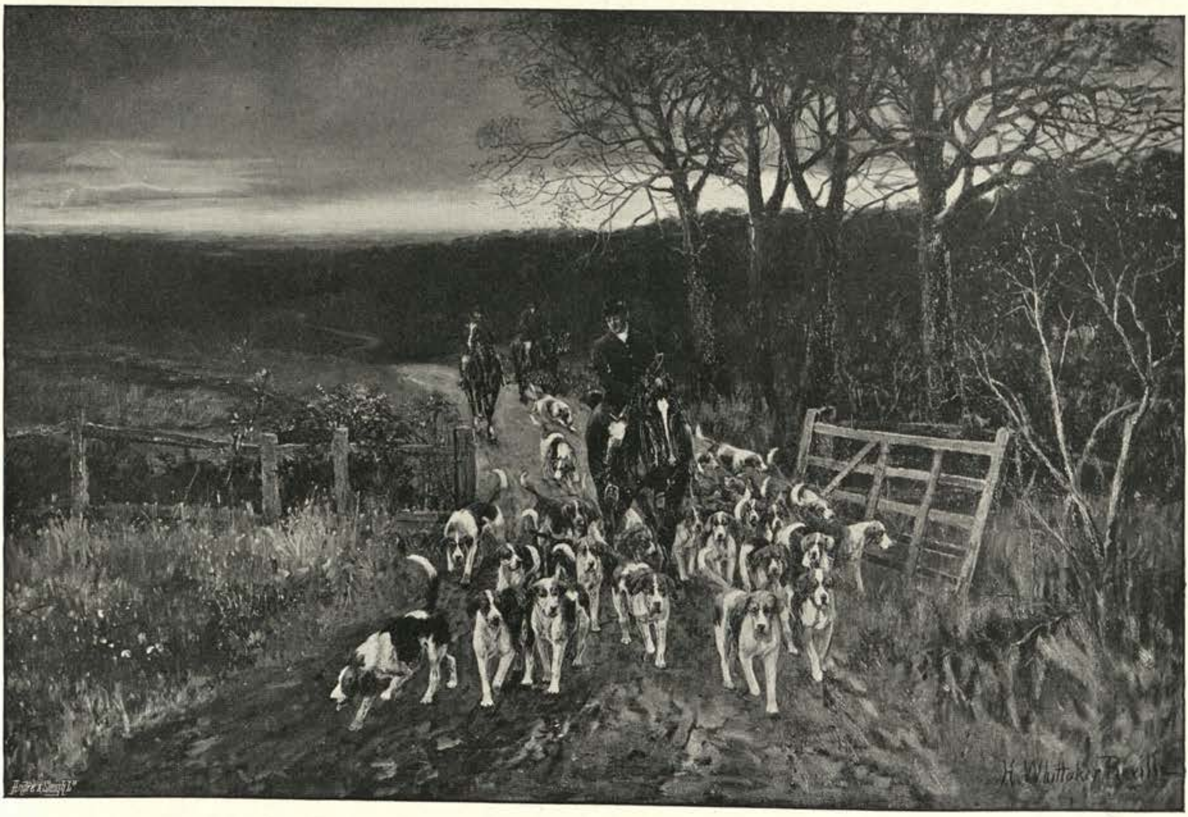
BASIL GOTTO.



30 INCHES

THE BUTTERFLY.

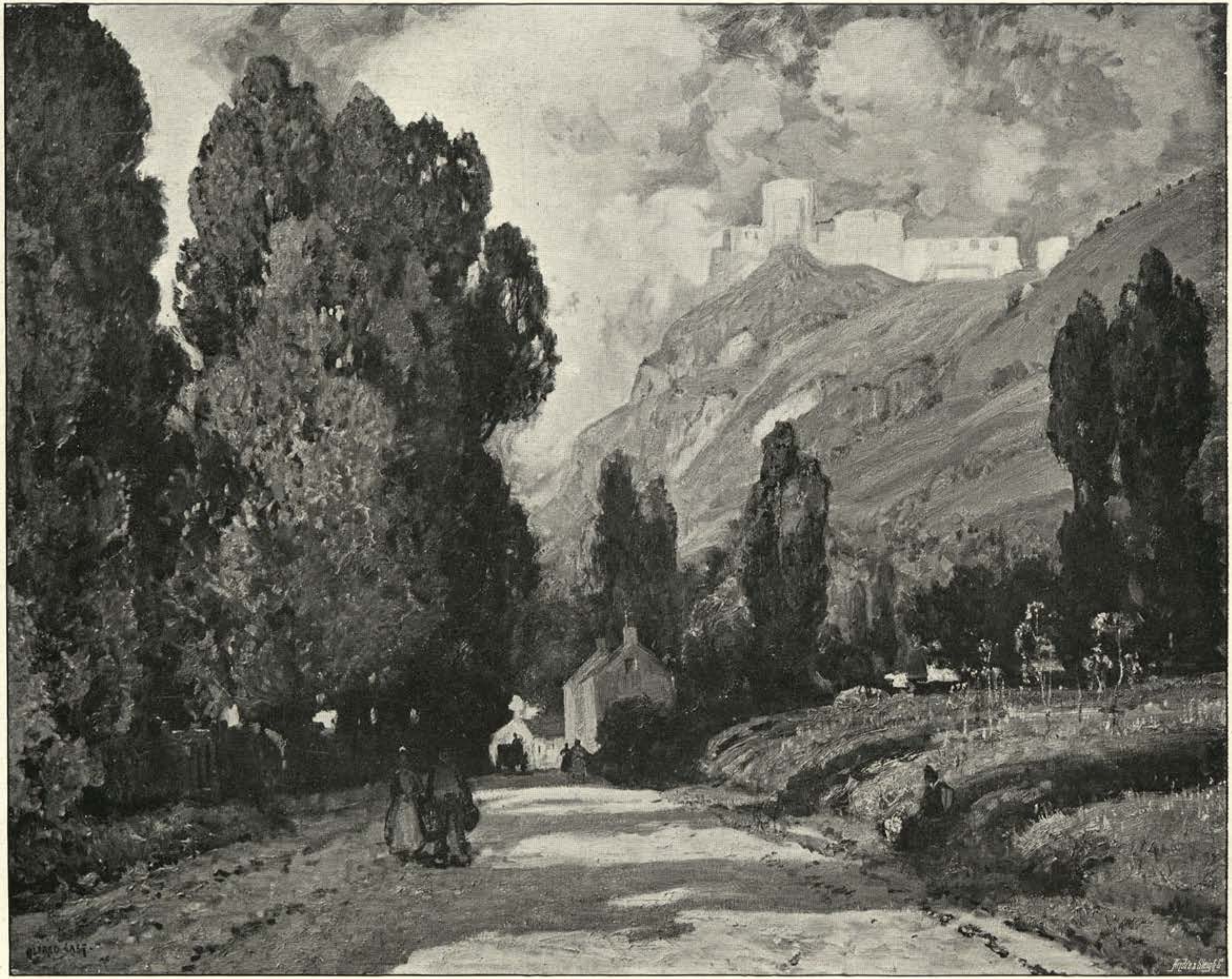
FRANK M. TAUBMAN.


H. Whittaker Reville

HOMEWARDS.

72 x 48

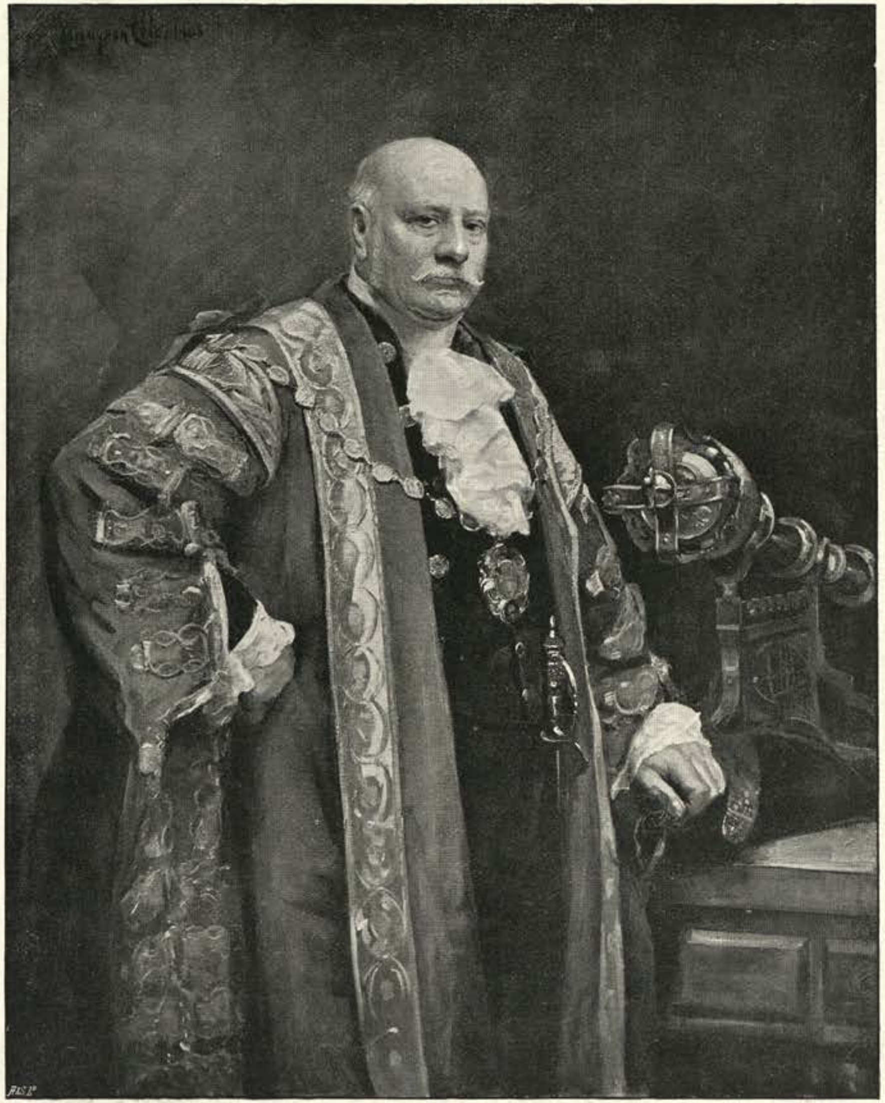
H. WHITTAKER REVILLE.


ALFRED EAST

THE CASTLE OF CŒUR DE LION (CHÂTEAU GAILLARD).,

ALFRED EAST, A.R.A.

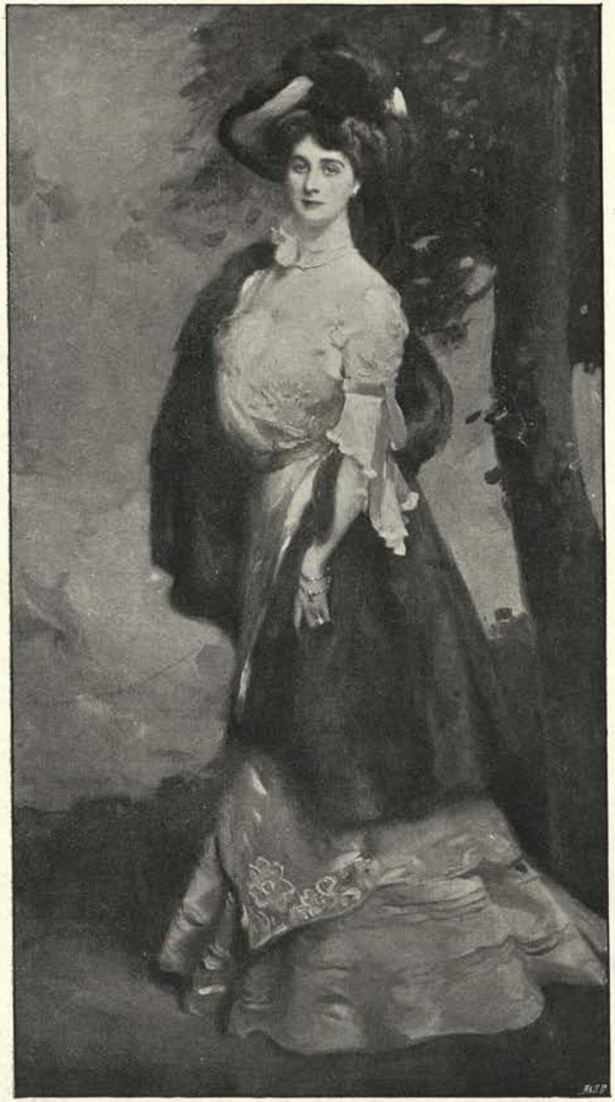
60 x 48



50 x 40

LIEUT.-COL. CLIFFORD PROBYN (*Mayor of City of Westminster*).

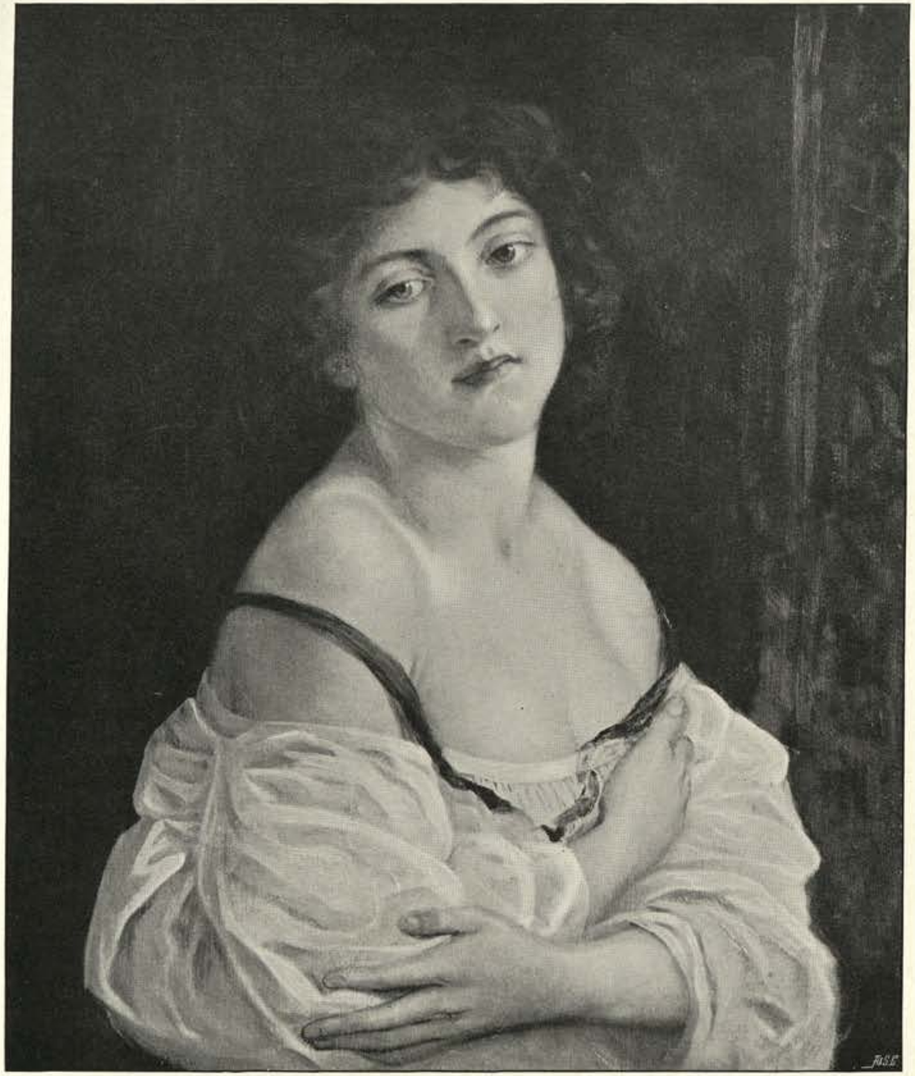
P. TENNYSON-COLE.



88 x 48

WOMAN IN YELLOW.

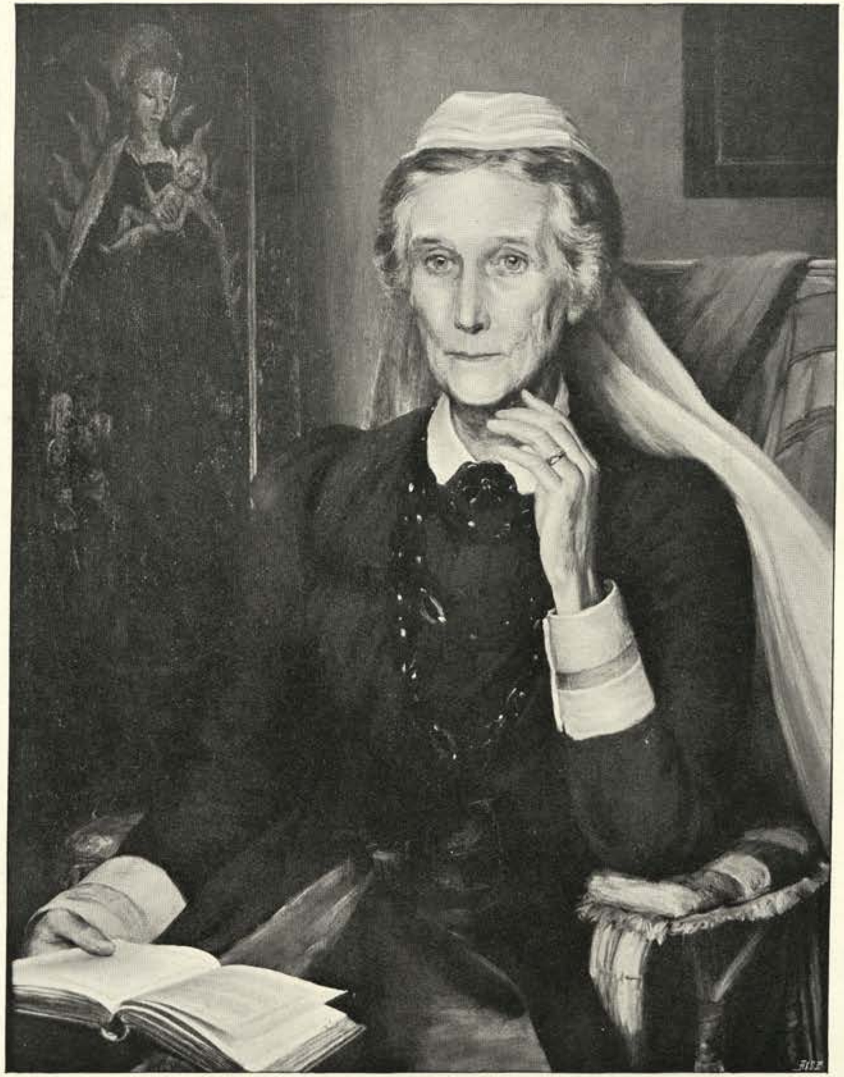
RICHARD JACK.



24 x 20

"BIANCA."

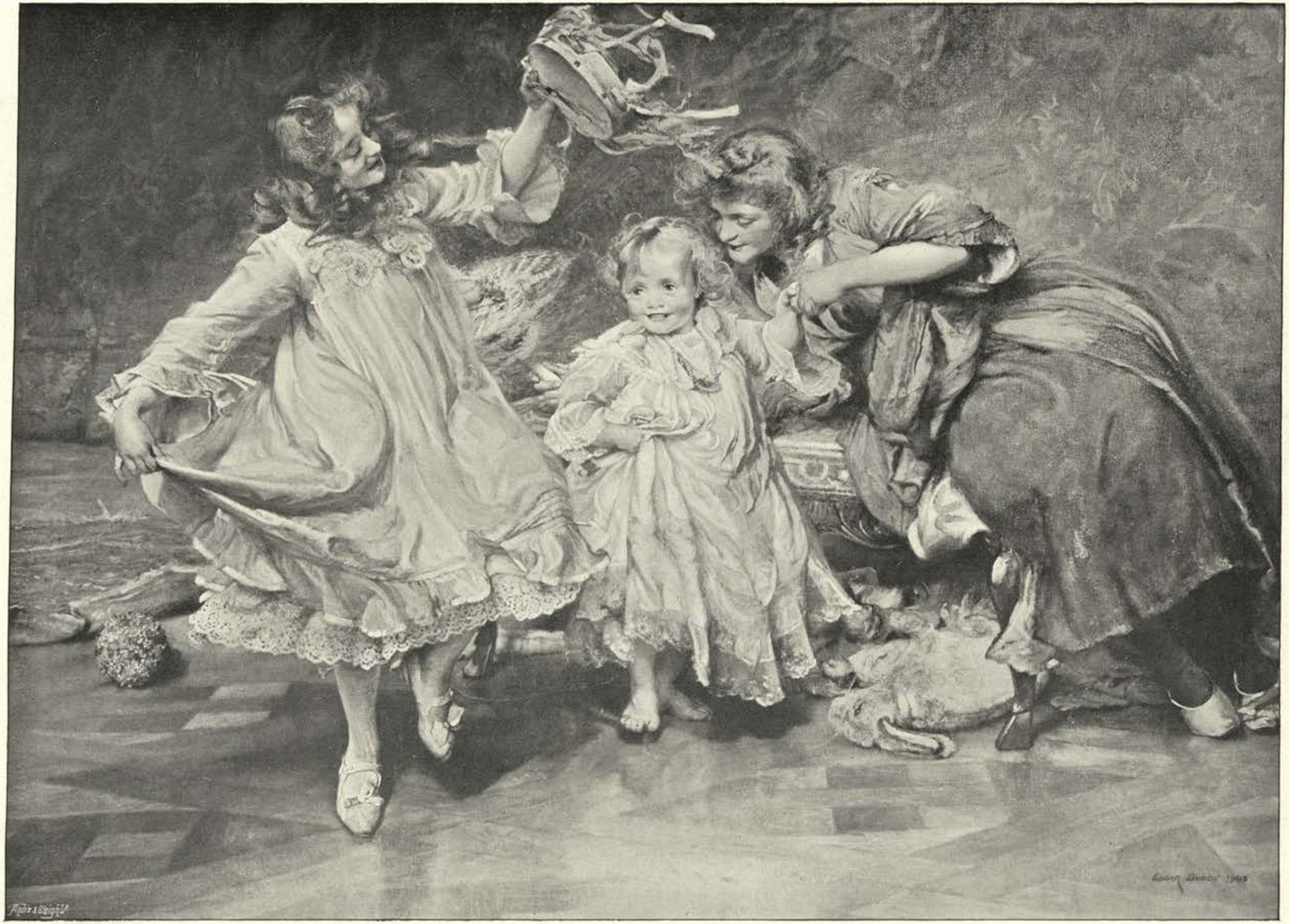
G. A. Storey, A.R.A.



36 x 28

MRS. GRAHAM.

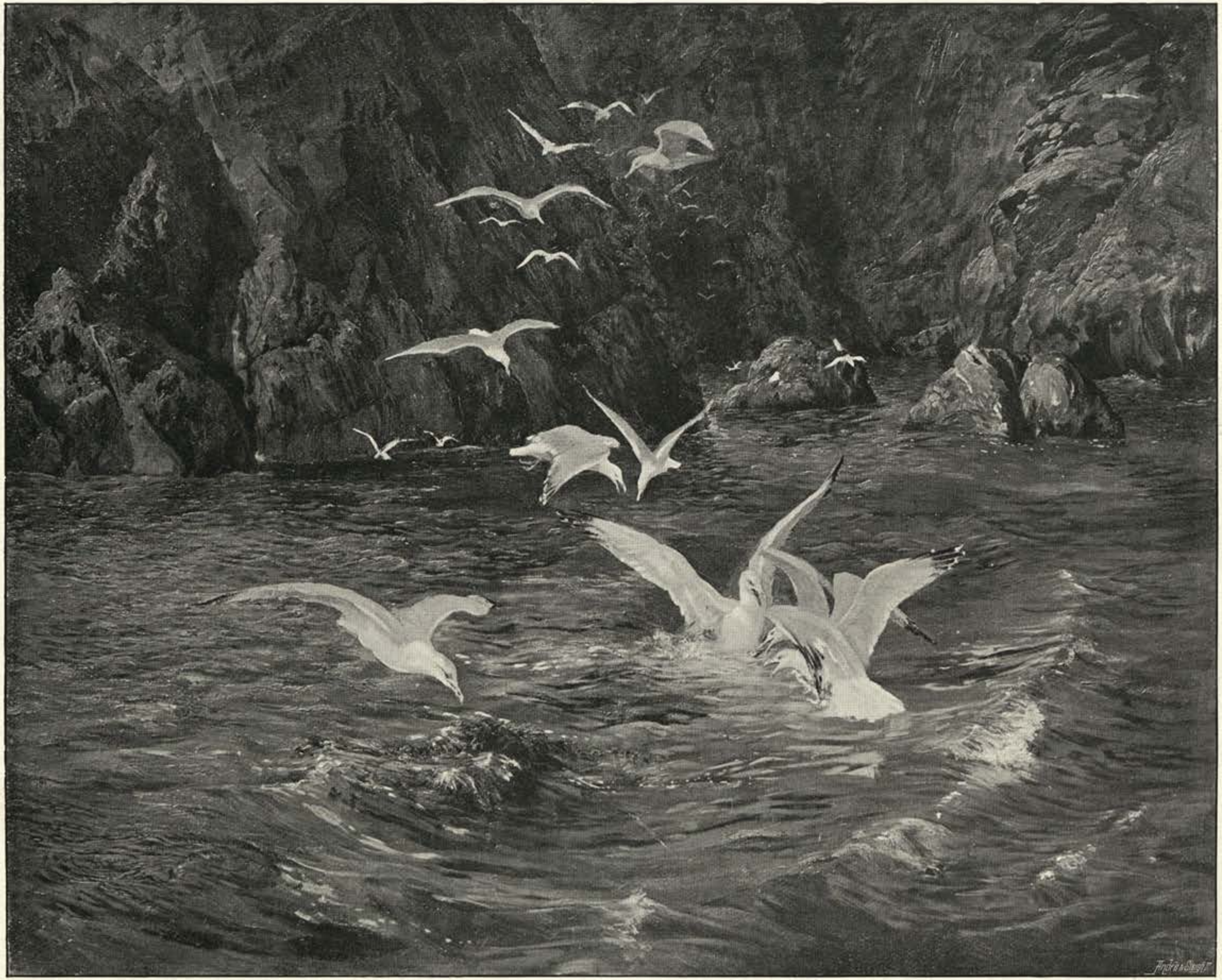
Walter C. Horsley.



78 x 55½

TWO YEARS OLD TO-DAY.

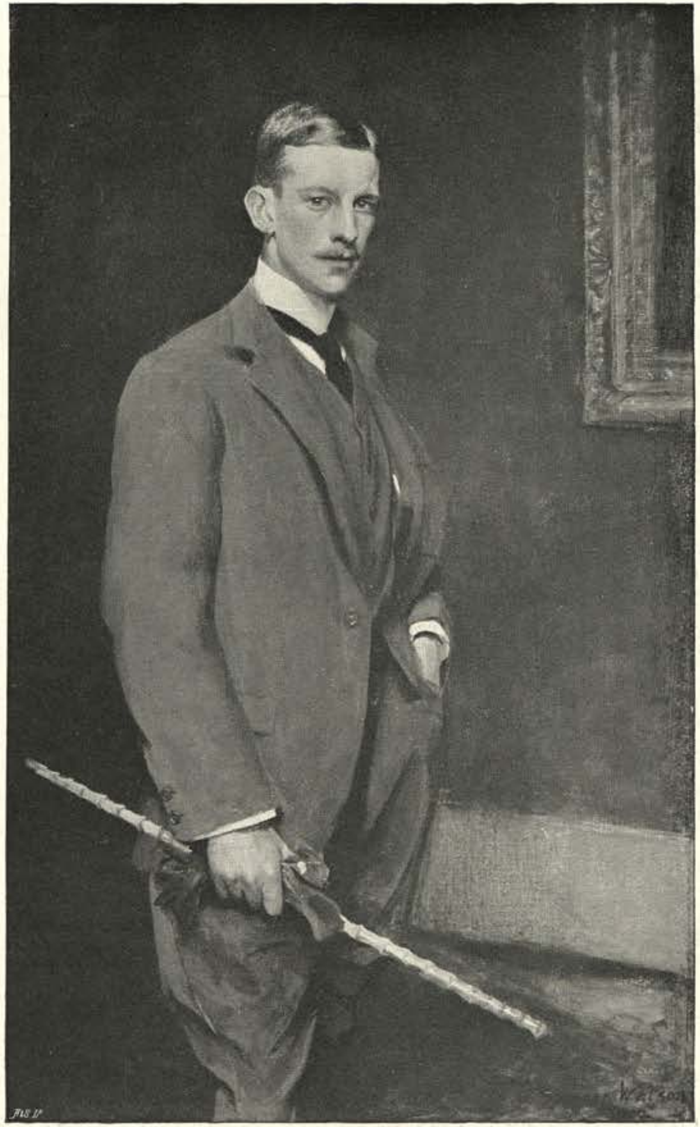
EDGAR BUNDY, R.I.



48 x 39

THE INCOMING TIDE.

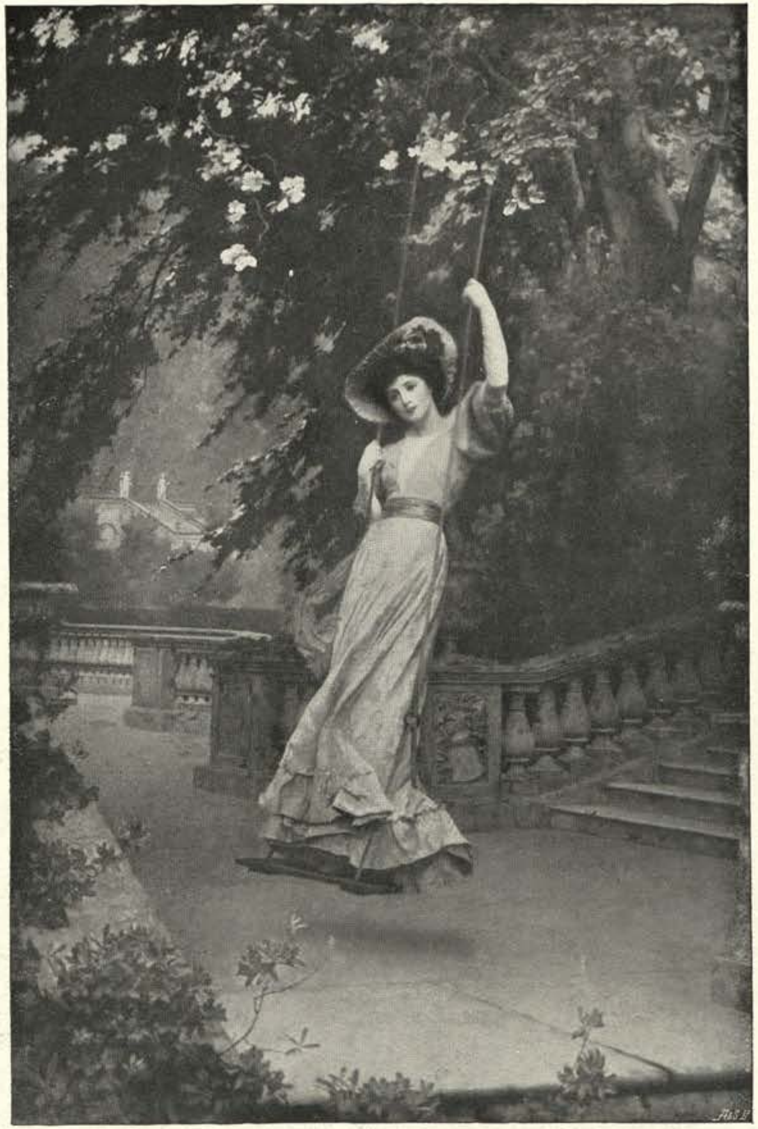
Lucy E. Kemp Welch, R.B.A.



THE EARL OF LEITRIM.

G. SPENCER WATSON.

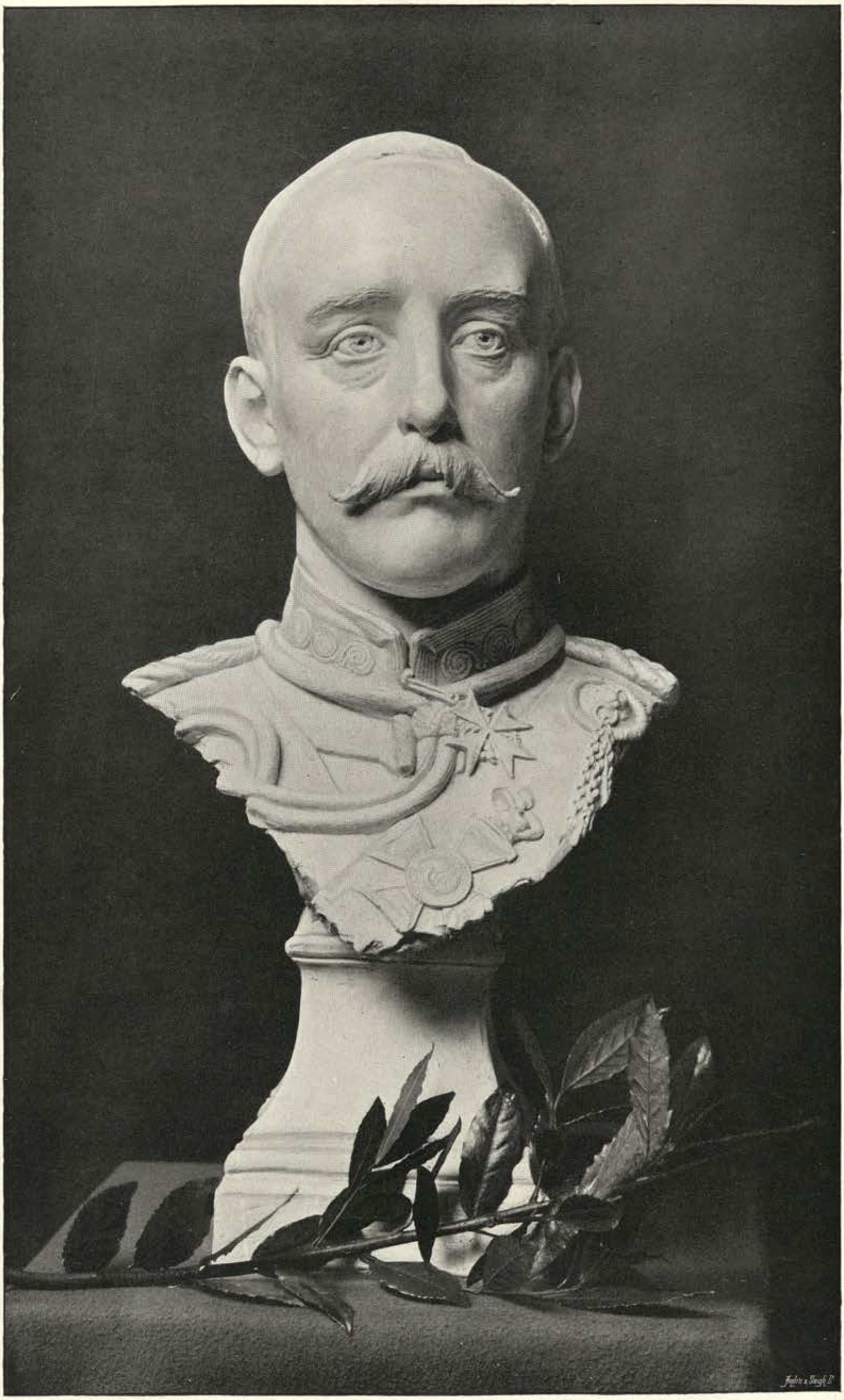
60 x 30



"'TWIXT SPRING AND SUMMER."

L. C. NIGHTINGALE.

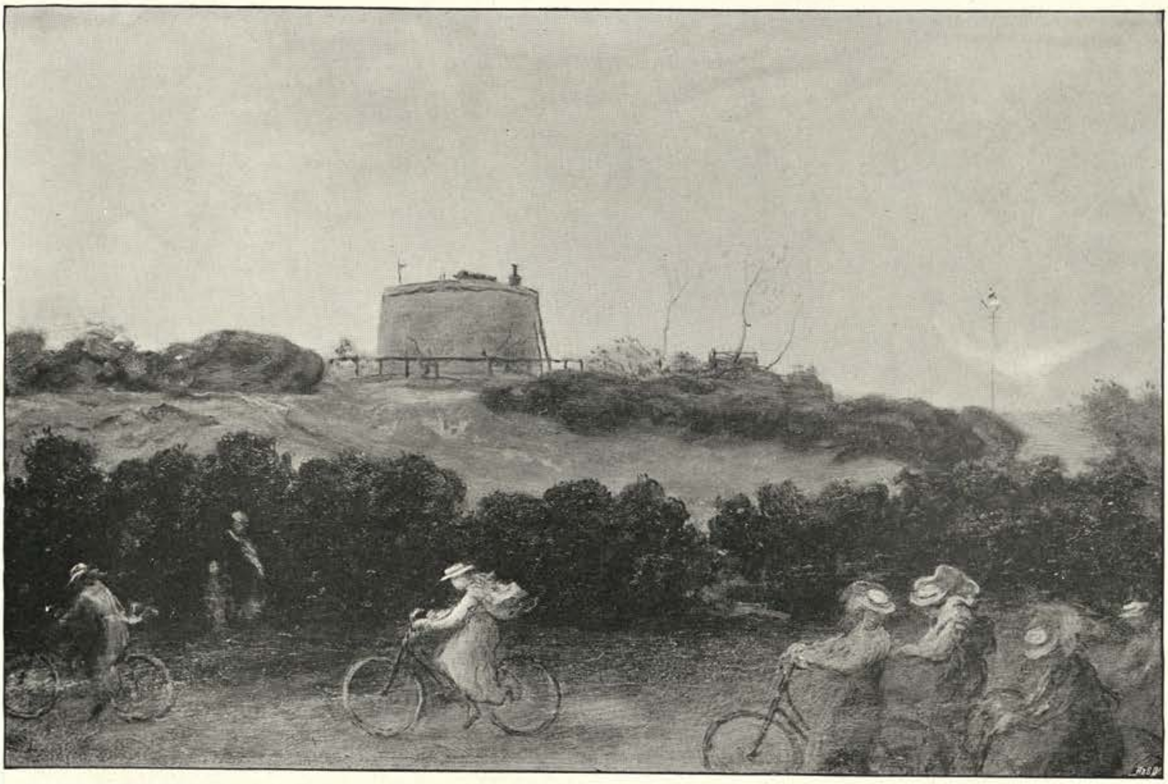
55 x 37



LIFE SIZE

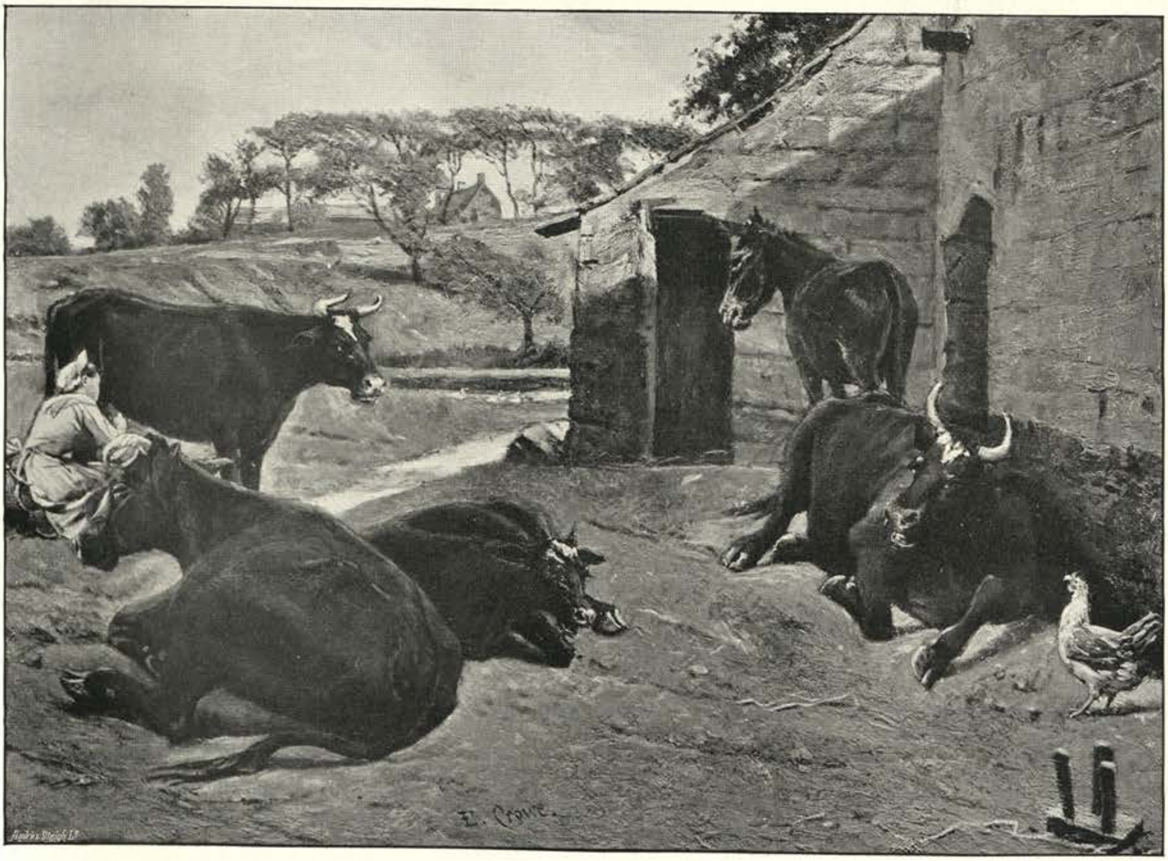
THE LATE PRINCE CHRISTIAN VICTOR—PORTRAIT STUDY FOR BRONZE STATUE FOR WINDSOR.

W. GOSCOMBE JOHN, A.R.A.



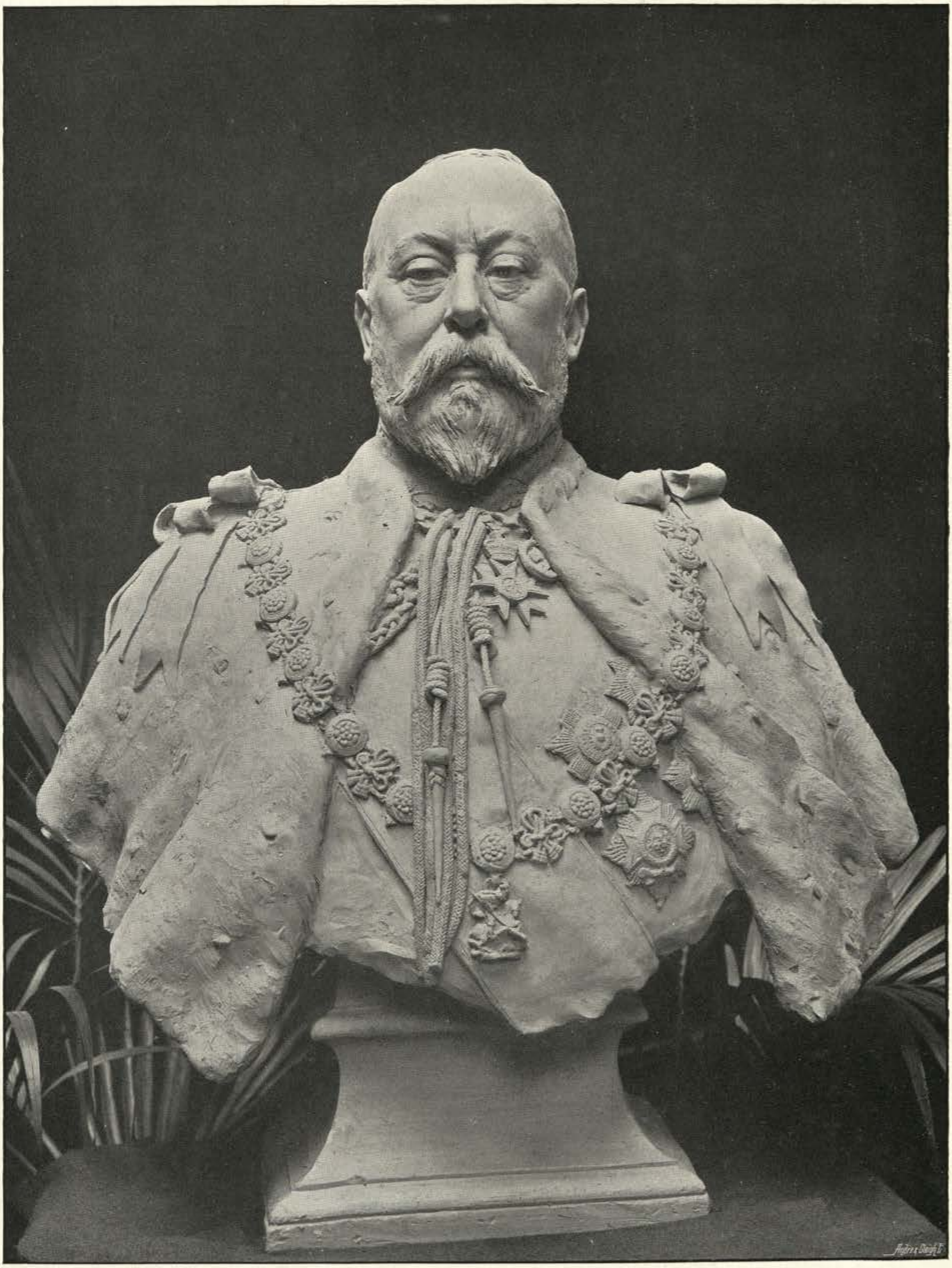
THE WISH TOWER, EASTBOURNE. 18 x 12

JAMES SANT, R.A.



MILKING TIME. 22 x 16

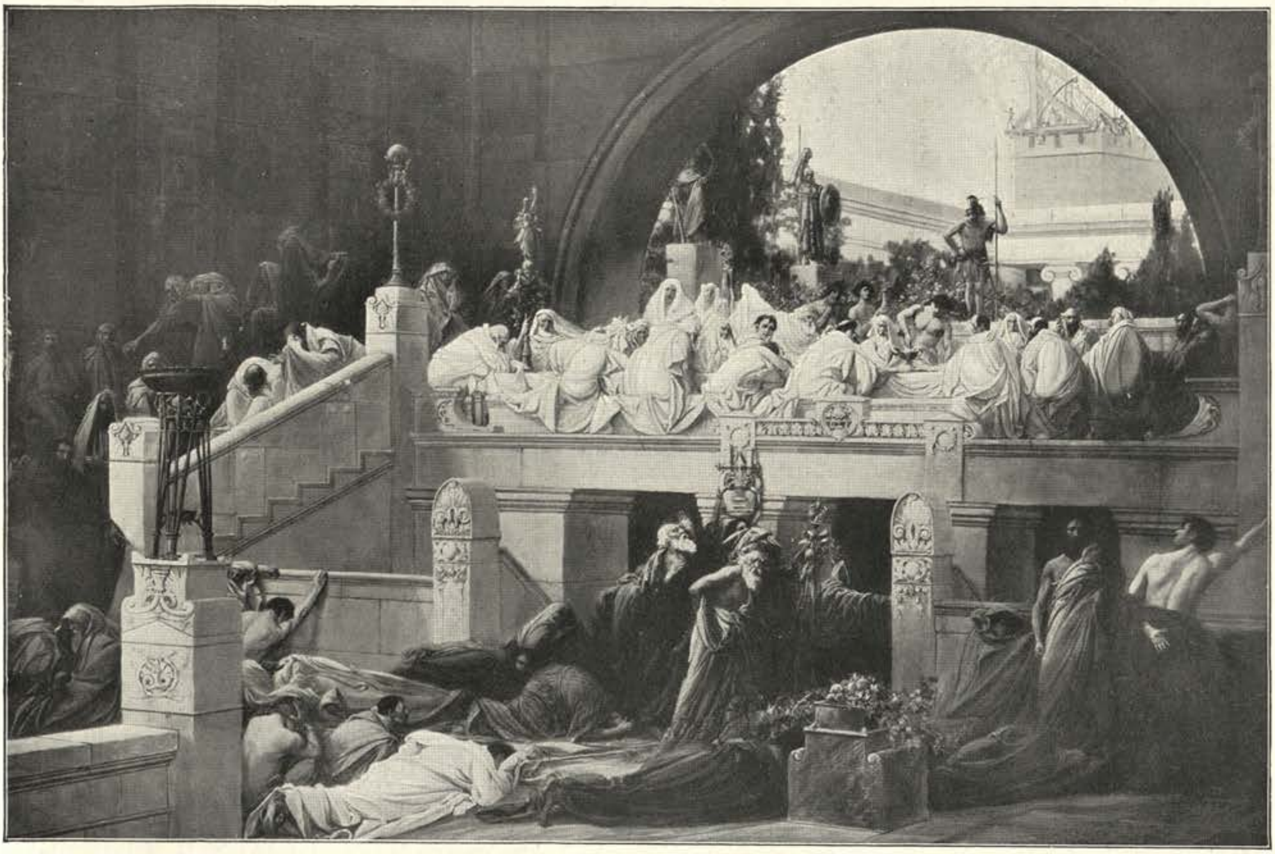
EYRE CROWE, A.R.A.



33

HIS MAJESTY THE KING.

ALFRED DRURY, A.R.A.



THE SURRENDER OF CAPUA, 210 B.C.:
PASSING ROUND THE POISONED CUP.

THOMAS R. SPENCE.

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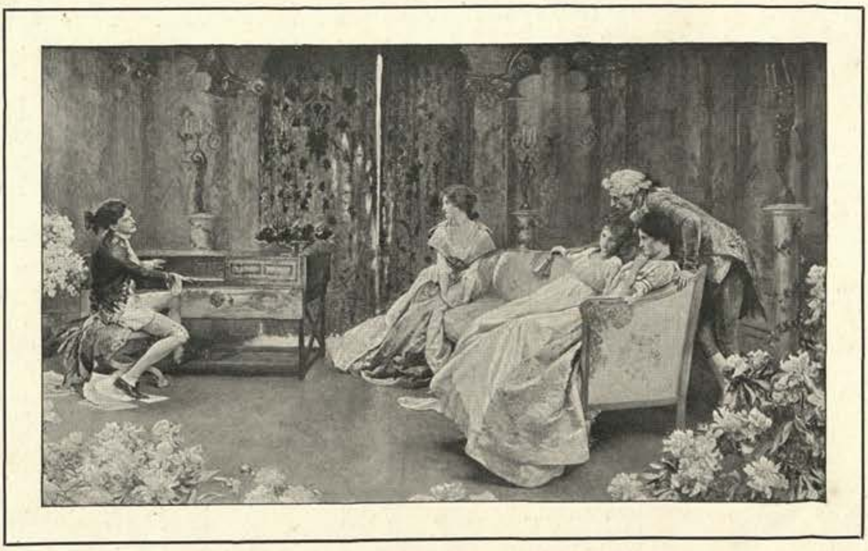
ERRATA.

* The two titles on these plates were transposed

† For "River Blossoms" on page 72 read "June."



30 x 24

A ROMANCE.

JOHN H. BACON, A.R.A.

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PREFACE.

For the sixteenth time Royal Academy Pictures makes its annual appearance, and for the sixteenth time a few words are called for in which to draw attention to its object, and to comment in a few brief sentences on the art achievement of the year, which in a measure it reflects. There is here, of course, no pretence at completeness, for an exhaustive reproduction of the Academy Exhibition would be neither possible, nor desirable, nor edifying. This work, it should be explained, does not even claim to include quite all of the best pictures, because in the case of a few artists the copyright has already passed from their hands, and commercial considerations, prejudice on the part of owners, or forgetfulness on the part of painters, prevent their works from being included, and so enjoyed in the homes where they would be welcomed—in homes of London, of Great Britain, and throughout the Empire. But the great majority of the most important works in painting and in sculpture are to be found in the following pages—the works of Academicians, of leading "outsiders," and of promising young artists who have sprung lately into notice. Within the covers of this volume, therefore, may be seen a fair representation of the Art of England in two of its chief sections, during the period that has elapsed since the last issue.

The Art of England. For the present-day art of Scotland (save that of Scotchmen residing in England) is to be seen but sparsely—practically not at all—on the walls of the Royal Academy. This is a matter much to be regretted, for whether or not it be true (the question need not be discussed here) that the Scottish painters do not come up to the English Academy standard or view of what is right and sound painting, the fact remains that what would be to the public a refreshing and interesting school of recruits to Burlington House are as a body absent from the exhibition and, as to the majority, unknown to the English public. Besides Sir George Reid, worthily represented, and Mr. D. Y. Cameron, who contributes a water-colour, not a single one of the band who have made the Scottish school famous abroad and welcome at every Salon and every international exhibition on the Continent is to be seen in the present Royal Academy exhibition. The names of Joseph Crawhall, James Paterson, E. A. Walton, George Henry, A. K. Brown, Millie Dow, Macaulay Stevenson, Alexander Roche, Robert Noble, Harrington Mann, John Lavery, William Hole, J. E. Christie, E. A. Hornel, and Sir James Guthrie—I take them at random—are every one absent; while their compatriots of an older, and as they believe a more thorough school—Messrs. Peter Graham, MacWhirter, Orchardson, Macbeth, Farquharson, Murray, and Hunter—are all in the Academy, and yet have not succeeded in persuading their colleagues to extend hospitality to their brethren of the North and introduce novelty, even though accompanied by occasional eccentricity, to a curious and interested public. Till then it will be believed that the motto, "Art speaks the language of all the world," is no longer true, but that art has come to speak in *patois* and in dialects, and that the Scottish voice and Scottish accent are no longer liked and should be no longer heard by Southern ears. It is a pity, for these pages would otherwise be enlivened by a series of vigorous paintings which are now reserved for other exhibitions.

But neither has the English school stood still. In portraiture, subject pictures, landscapes, sea-paintings, in all sections we find works that maintain the general level and, as a matter of fact, raise it beyond its usual mark. It is true that there are few pictures of such outstanding merit in imagination and execution that they divide amongst themselves the attention of the public that love to appraise the Academy by its sensations, and to measure its success by the crowds that gather and push around individual pictures. The year is one in which the improved level of general execution allows of a truer judgment and of a fairer estimate and examination of the whole; and those who can appreciate the quality of the work, realising how much more important a question this is than that of "amusement-at-first-sight," will pass through the galleries, or turn the leaves of this record, with satisfaction.

The "ideas" are not many, perhaps; the subjects do not stir us with their fancy, their sensation, their humour, as they did some years ago; but that is the fashion of the day. The word has long gone round and has been committed to memory, that a subject is "literary," and that to be literary in painting is to lack taste and proper artistic perception. The whole theory has been misunderstood, partly by painters and greatly by educated collectors, who no longer ask for moving subjects for fear of betraying an indifference to "values" and an unappreciation of "tones." And yet, even as I write, it has been announced that several of the most attractive "subjects" in the Academy have found purchasers after all. So that there is hope for those who would exercise their imaginations in the thoughts and deeds they would put on canvas, as well as in the composition, arrangement, handling, and technique which the critic who is also amateur painter is forever preaching.

As we pass round the Royal Academy to-day we find portraits, fine in character, expressive and natural in pose, lifelike in rendering, scholarly and skilful in modelling and colouring, which are not unworthy of the reputation of the British painter, even though in the aggregate they are not this year so striking as last. We have landscapes which may offer few surprises, yet which reflect with breadth and tenderness the love in the British soul for every aspect and humour of nature. Three artists—all "outsiders"—have made their mark in the record of the year: Mr. Adrian Stokes, with a fresh and modern representation, exquisitely felt (in tempera, by the way), of landscape in Alpine heights; Mr. David Farquharson, with one of the best and most subtle snow pictures that have ever graced the walls of the Academy; and Mr. Aumonier with a masterly rendering of flat English land, with singular sense of breadth and, as it were, of gentle force.

There is no need to speak in any detail of the subject pictures, the marines, the animal pictures, save generally to say that in technical quality they show in the aggregate a higher degree of subtlety and of executive ability. As usual, bad pictures disfigure the walls; they are not wholly absent from these pages, but their proportion is happily lower than in the past. The sculpture, which includes no work of great size or importance, is also to be appraised most for the qualities of delicacy, good drawing, and subtle modelling, with little aim at the grandeur and the noble which the marble and the bronze should inspire. Mr. Colton's "Spring-Tide of Life" is an exquisite group, but it has suffered somewhat in the carving, seeming to have acquired a curiously Italian savour which the plaster did not possess. Yet when we reflect what was the technical level of this gallery twenty years ago, and what it is to-day, we have every reason to congratulate ourselves on the improvement manifested by the younger school. So much the Royal Academy establishes; and it clearly proclaims this year as well its eternal opposition to the swift handling of one section of the modern school:—

> "Ther nis no werkman, what-so-ever he be,
> That may both werke wel and hastily."

And that accounts for much.

M. H. Spielmann.

NOTES.

Crécy in Ponthieu, 26th August, 1346 (*p.* 21). *By Eyre Crowe, A.R.A.* (Title in the official catalogue altered to "The Windmill of Crécy," and the explanatory lines: "On August 26th, 1346, on which day was fought the Battle of Crécy, it is stated that:—

> 'Le roi d'Angleterre (Édouard III) qui se tenait plus amont sur la motte d'un moulin à vent pour avoir aide.'—Froissart's 'Chronicles.'"

It will be doubted if Mr. Eyre Crowe is right in his mechanical facts. He is right in not giving a movable cap to his windmill, which was not at that time invented by the Dutch, but he should then have made provision for his mill to be floated on water—the first device for directing the sails to the direction of the wind—or to be turned, as a whole, on a pivot, the German arrangement. A stone building could not be so treated. At the time of Crécy the lords of the land claimed the winds passing over their borders as their "property," and windmills could only be erected with their permission.

Griselda (*p.* 22). *By George W. Joy.* (Title in the official catalogue altered to "Flower of Wifely Patience.")—Griselda is represented at the time when, at the third brutal "test" of her lord, Walter, Marquess of Saluzzo, the lady was divorced, ordered to put off her royal robes, and sent back to her mother. And finally, in compensation of all these years of mental anguish —ravished of her children, and villainously persecuted by her husband—"her patience and submission received their full reward," which consisted in the treatment which was her due at the outset. According to Dryden, the story was invented by Petrarch, who presented it to Boccaccio, from whom Chaucer had it. The great Cockney poet wove it into "The Clerk's Tale" during the great pilgrimage; and it is that poem which Mr. Joy's picture illustrates:—

> "And here again your clothing I restore,
> And eke your wedding-ring for evermore."

The ring is represented on the victim's finger; the royal trappings are beside her; and the expression of submission and resignation in face and attitude is well and pathetically suggested.

Alain Chartier (*p.* 40). *By E. Blair Leighton.*—Margaret of Scotland, Dauphine of France, we are told, one day discovered Alain Chartier, the poet, asleep. In the presence of her attendants she stooped and kissed his lips, saying she had kissed not the man, but the mouth—"qui avait prononcé de si belles choses"—because they had uttered such beautiful things. Marguerite, the first wife of King Louis XI of France, was the daughter of King James I of

Scotland, and died at the age of twenty-six, having passed a miserable life with the devout Dauphin. One of the most notable men at the Court of France was this Alain Chartier, who, although he was not blessed with beauty, was a great favourite with the Court ladies, by reason of his poetry and his ready wit. A touch of drama is added to the scene by the presence of the priest behind, whose quick eye detects the princess's act, and who may be expected to carry the news to unsympathetic quarters. Chartier, who was Archdeacon of Paris, secretary successively to Charles VI and Charles VII, was a considerable figure in Parliament, and was repeatedly employed as ambassador by his masters. He was dubbed "the father of French eloquence," and was held to be the finest speaker of his time. His "Corial" and "Treatise on Hope" are among his best works; his verses are not on so high a level.

The 1st Battalion South Lancashire Regiment Storming the Boer Trenches at Pieter's Hill (*p.* 45). *By W. B. Wollen, R.I.*

> "The Lancashire Brigade advanced in a wide front, Norcott's Riflemen already prolonging their line to the right. The South Lancashires lay on the near slope of the railway bank opposite the neck, looking like heaps of ballast shot down at intervals. If a man put his head above the line the track flew up in dust, the Boer fire was so deadly. But not to be denied, a handful of men here, another there, crept or squirmed over, and went each man for his rock or stone on the other side. But how were they to cross the open and bullet-swept hillside? It looked as if the South Lancashires had halted, pinned to the ground by the Boer fire. Suddenly, about four o'clock, all further attempts at advancing under cover were given up, and the Lancashire Brigade marched proudly into the open ground and on to the enemy's works. Over the railway poured the South Lancashires, and with a rush were presently at work with cold steel. And now, in contrast with their former bravery, the burghers fled in all directions. Others held up their hands, their rifles, bandoliers, anything, begging for mercy. Soldiers stooped over, prisoners were made, . . . Railway Hill was ours. A sudden realisation of victory swept over the field; a silence; then from afar a faint cheer . . . another, till it swelled into a roar, and all men knew that the Battle of Pieter's Hill was won."

By the Waters of Lethe (*p.* 56). *By T. B. Kennington.*—Illustrating Milton's lines ("Paradise Lost," ii, 583 *et seq.*):—

> " . . . A slow and silent stream,
> Lethe, the river of oblivion, rolls
> Her watery labyrinth, whereof who drinks,
> Forthwith his former state and being forgets—
> Forgets both joy and grief, pleasure and pain."

"Prospero Summoning Nymphs and Deities" (*pp.* 66, 137). *By Herbert Draper.*—The artist's graceful design for the ceiling for the Livery Hall of the Drapers' Company deals with "The Tempest," Act IV, Scene I, when Prospero entertains Ferdinand and Miranda with an exhibition of his powers. The nude figure, holding a flower aloft, is doubtless intended for Iris; she with a bubble is a Naiad; and Ceres holds the scythe, accompanied by Juno.

Vox Humana: "Hear, Nature, hear! dear Goddess, hear!" (*p.* 93).—The subject of this allegory, clearly enough expressed, is Humanity at the feet of Nature appealing for Love. It is intended to symbolise the overwhelming desire within us, whatever the rank, age, sex, or circumstance, for the supreme gift, that "one touch" that proves the kinship of the world in spite of social cross-currents. The types in the picture explain themselves, and naturally do not claim novelty; we have had them in Mr. Watts's "Court of Death," and in other pictures before that. The bride flings herself at Nature's feet (Marriage without Love); the king demands his share; for it the beggar-maid pleads; the rich man offers his gold; the musician finds his lute dumb without it; the warrior, whose shadow is cast across the fair form of Nature, clamours for it; the judge argues, and the widow still desires it. Only one declines it—the Cistercian monk, the type of a system which the artist protests is false in ideal and mischievous in practice.

The Prodigal Daughter (*p.* 103). *By the Hon. John Collier.*—It has been asked whether in this picture of the daughter proud and defiant, standing with her hand upon the door handle of the room, wherein the worthy old couple stare at her in startled anxiety—whether the heroine of the drama is leaving her home or returning to it. The girl has returned, covered with jewels, clad in fine attire, hardened in heart, shameless still in soul. The artist's intention has been to draw a distinction between the Prodigal Son who returns wretched, tattered, and repentant, and the Prodigal Daughter of to-day, whose feminine heart, once abandoned and wholly corrupt, knows no redemption, but glories in sin, and is conscious only of enjoyment as to the past, and as to the future persistence in the lost path on which she has entered.

Rosamond (*p.* 106). *By Eleanor Fortescue Brickdale.*—The fair Rosamond stands apprehensively in the security of her labyrinth at Woodstock, as her lover, Henry II, leaves her, and on the spur of his mailed foot as he departs (seen at the bottom of the doorway on the left), carries off her red wool which is to give the clue to the revengeful and murderous, yet not unjustly indignant, Queen Eleanor. "The Queen," we are told, "came to her by a clew of thredde, and so dealt with her that she lived not long after. She was buried at Godstow, in a house of nunnes, with these verses upon her tombe:

> "Hic jacet in tumba Rosa mundi, non Rosa munda;
> Non redolet, sedolet, quæ redolere solet.
> (Here Rose the Graced, not Rose the Chaste, reposes;
> The scent that rises is no scent of roses)."

So Dr. Brewer, in his Reader's Handbook, who adds Pynson's commentary that the frail fair was by the King "for hir greate bewtye cleped Rosa a Mounde, that is to say, Rose of the world."

"BENEDICTIO NOVI MILITIS" (*p.* 111). *By A. Chevallier Tayler.*—This is a service (the blessing of the young soldier) much in vogue in mediæval times, and is still used in the Catholic Church. The subject is taken from the "Pontificale Romanum."

ST. CECILIA (*p.* 115). *By Fred Appleyard.*—The angel who "looked at" the saint is supposed, according to the legend, to have fallen in love with her by virtue of her music upon the organ she had invented, and each night brought her roses from Paradise. The artist shows her wearing two of these in her hair. As Longfellow has it in "The Golden Legend:"

"Thou seem'st to me like the angel
That brought the immortal roses
To St. Cecilia's bridal chamber"—

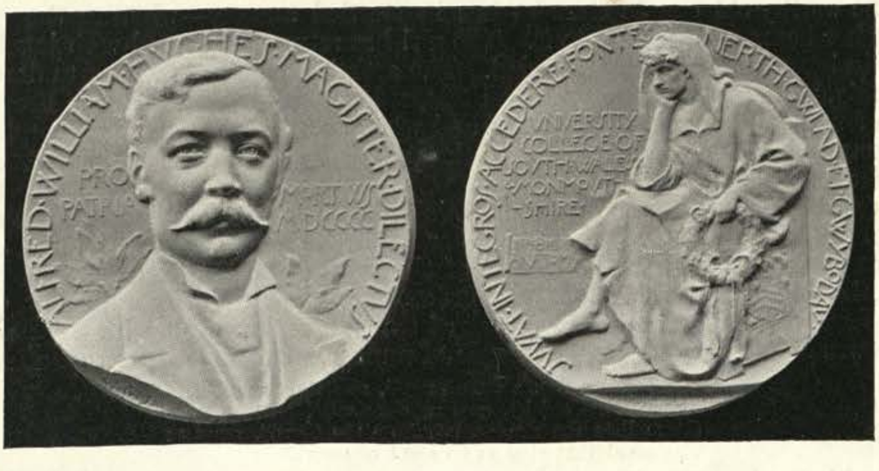
where her husband saw, too, the heavenly visitor, and shared with the saint the crown of martyrdom.

"WALES. BEFORE THE CAVE OF BELARIUS: ENTER IMOGEN IN BOY'S CLOTHES" (*p.* 124). *By G. H. Boughton, R.A.*—It is a novel idea to entitle a picture with a stage direction to a play. That cited belongs, of course, to the opening of Act III, Scene VI, of "Cymbeline," and the quotation deals with lines 24—26, when Imogen takes refuge in the cave on her way to Milford. Imogen is not generally represented in art in such scanty "boy's clothing." She is usually provided with hose which were then worn by middle-class boys. On the other hand, soldiers and peasants wore no hose.

CARTHAGE, B.C. 149: "AND THE WOMEN CUT OFF THEIR LONG HAIR TO STRING THE BOWS" (*p.* 153). *By A. C. Lucchesi.*—When Rome, echoing Cato's words, "*Delenda est Carthago!*" sent their army under Scipio to destroy utterly the capital of Africa, and so crown the third Punic War with the disappearance of their faithless rivals, so terrible a siege was laid to the doomed city that out of 700,000 inhabitants only 50,000 survived to the remorseless conquerors. The heroism of the defenders has never been called in question, and the devotion of the women, here celebrated by the sculptor, helped to prolong resistance.

MEDAL (*p.* 153). *By W. Goscombe John, A.R.A.*—The medal of Lywelyn ap Gruffyd commemorates the last native Prince of Wales. The reverse shows the crest of Snowdon (Lywelyn was Lord of Snowdonia) with a spray of mountain-ash and a singing nightingale, to symbolise "The Land of Mountain and Song." The lines on the obverse are from a 13th century eulogistic poem to the Prince.

THE SURRENDER OF CAPUA, 210 B.C. PASSING ROUND THE POISONED CUP (*p.* 169). *By Thomas R. Spence.*—After the battle of Cannæ, Capua had revolted from Rome to Hannibal, and had to stand the siege of its former lords. Hannibal hastened to its relief, but although to divert the besieging army he advanced to the very walls of Rome, the troops outside Capua remained firmly at their posts. Hannibal had to retire and leave Capua to her fate; she fell in 211 B.C., and Rome took a terrible revenge for her desertion to the Carthaginian, so terrible that she never recovered her former prosperity. Knowing what was in store for them, many of the senators had banqueted together previous to the surrender of the city, and afterwards had passed round the poisoned cup. Then the Romans broke in and scourged and beheaded all the senators who, less courageous than the others, still survived; only two persons are said to have escaped—one a man who had secretly succoured and helped some Roman prisoners, and the other a woman who had prayed for the defeat of the traitors and the foreigners.



⅞ SCALE

MEDAL.

W. GOSCOMBE JOHN, A.R.A.

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